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THE STUDY OF RHETORIC

WILLIAM AYER ALLEN

W. B. EERDMANS

Grand Rapids, Michigan

1964

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WILLIAM AYER ALLEN



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**AN INTRODUCTION TO THE STUDY
OF RHETORIC**

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**AN INTRODUCTION
TO
THE STUDY OF RHETORIC**

**LESSONS IN PHRASEOLOGY, PUNCTUATION
AND SENTENCE STRUCTURE**

BY

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*"Be not careless in deeds, nor confused
in words, nor rambling in thought."*

— **MARCUS AURELIUS**

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TO
A. K.

INTRODUCTORY NOTE.

THIS book is intended as an introduction to the study of rhetoric; it includes lessons in phraseology and sentence structure,—covering the requirement in advanced grammar and in sentence structure for entrance to college,—and lessons in punctuation. The work throughout has been so planned that the book may be used in elementary classes in English as soon as the study of grammar is completed, or, in more advanced classes, as a direct preparation for college.

PART I.

Part I. treats of the use and agreement of words. The lessons here presuppose a knowledge of parts of speech and of analysis, but it is suggested that constant drill in parsing and analysis be insisted upon when the book is used by young pupils. In elementary classes, as many quotations as possible from those illustrating correct usage should be memorised by the pupils and written in class. The writers are convinced that the best means of ensuring correctness of speech is to accustom the pupil as early as possible to the sound of good English.

Titles and the names of authors also should be learned. An author's full name is given once,—the first time a quotation from his work is cited,—after this, *only his last name* is given; and after the first

reference to it with the name of the author, the title of a poem, play, or novel, is given alone.

The pupils should memorise the punctuation of the examples they are required to learn. There should be careful drill in punctuation, whether this is taught informally,—as it is introduced throughout the lessons,—or formally at once from the rules at the end of Part I.

It should be noticed that in each lesson the usage treated in the preceding lesson is emphasised as far as possible in the examples under the new rule. The quotations should serve to review the use of words already learned, as well as to illustrate the use of the word or words treated in the lesson in which they occur. It is suggested that the exercises in Part I. be used as class work.

PART II.

Part II. deals with the position of words, phrases, and clauses, and with the principles of unity and arrangement in sentence structure. Only the most important elementary points in clearness, unity, and force have been discussed here, and the effort has been made to emphasise these few so that they may be thoroughly mastered.

APPENDICES.

The passages to be punctuated and the sentences to be corrected are intended as a test of the pupil's ability to apply the rules learned in Parts I. and II.

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PART I.

USE AND AGREEMENT OF WORDS.



PREPOSITIONS.

LESSON I.

AMONG AND BETWEEN.

"Between" is used in referring to two persons or things;¹ "among," in referring to more than two.

EXAMPLES.

1. "... This brawl to-day,
Grown to this faction in the Temple-garden,
Shall send *between* the red rose and the white
A thousand souls to death and deadly night."

WILLIAM SHAKESPEARE, "King Henry the Sixth."²

¹ Avoid the use of "between" with an object modified by either of the indefinite adjectives, "each" or "every." For instance, do not write, "between each scene," "between every scene"; write, "between the scenes," or "between every two scenes."

² Written "King Henry VI." as well. Notice that there is a period after the Roman numeral.

2. "Though they have but a single eye *among* the three, it is as sharp-sighted as half-a-dozen common eyes."

NATHANIEL HAWTHORNE, "A Wonder-Book,
The Gorgon's Head."

3. "Only reapers, reaping early
In *among* the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly,
Down to tower'd Camelot:

.
A bow-shot from her bower-eaves
He rode *between* the barley-sheaves."

ALFRED TENNYSON, "The Lady of Shalott."

4. "Throughout this war *between* the king and nobles on one side and the people of England on the other, there was a famous leader, who did more toward the ruin of royal authority than all the rest."

HAWTHORNE, "Biographical Stories, Oliver Cromwell."

Notice that in this passage "between" is used in referring to two *groups*: one made up of "the king and nobles"; the other, of "the people of England."

5. "Only one *among* all the folk in the castle knew who the hero was who had ridden thus boldly into the heart of Burgundy-land. That one was Hagen, uncle of the three kings, and the doughtiest warrior in all Rhineland."

JAMES BALDWIN, "The Story of Siegfried."¹

¹ Made up from the stories of Siegfried in the "Elder Edda," the "Younger Edda," and the "Volsunga Saga," and in the old German poem, the "Nibelungen Lied."

PUNCTUATION.

Every line of poetry should begin with a capital letter.

Every word in a title, except articles, prepositions, and conjunctions, should begin with a capital letter. Notice the titles above.

A period should close every declarative sentence.

Quotation marks should be used at the beginning and end of every quoted passage. Quotation marks should be used, too, around the title of the work from which each passage has been taken.¹

Dotted lines (Ex. 1, Ex. 3) show that part of a quotation is omitted.

There should be a comma between the name of the author and the title; the above references might have been written, William Shakespeare's "King Henry the Sixth," Nathaniel Hawthorne's "Wonder-Book," and the comma here replaces the sign of the possessive which has been omitted. There should usually be a comma in place of any word or words understood in a sentence; so in the second part of the rule for the use of "among" and "between," there is a comma before "in referring to," to replace the missing words "is used." See Rules for Punctuation, IV. 1, Lesson XL.

The possessive case of a word in the singular is formed by the addition of an apostrophe and the letter "s"; see above, "Gorgon's" (Ex. 2). This rule should be followed even when the singular form ends in "s."

Just as the comma is used in place of a word or of words understood in a sentence, so an apostrophe should

¹ A title may be printed in italics instead of with quotation marks, as in the lessons that follow. What is printed in italics should be underlined in writing.

be put in place of a letter that is omitted from a word. In "tower'd" (Ex. 3) the apostrophe replaces the "e" omitted.

A word in apposition, with its modifiers, should in general be set off from the rest of the sentence by commas; for instance, see above, "uncle of the three kings," "the doughtiest warrior in all Rhineland" (Ex. 5). See Rules for Punctuation, IV. 8, Lesson XLIII.

LESSON II.

AMONG AND BETWEEN (*Continued*).

EXAMPLES.

1. "That very time I saw, . . .

Flying *between* the cold moon and the earth,
Cupid all arm'd."

SHAKESPEARE, *A Midsummer-Night's Dream*.

2. "But a churl, armed with a bow, and arrows of steel, was hidden *among* the trees."

JAMES BALDWIN, *The Story of Roland*.¹

3. "By thirty hills I hurry down,
Or slip *between* the ridges;
By twenty thorps, a little town,
And half a hundred bridges.

.
I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeams dance
Against my sandy shallows."

TENNYSON, *The Brook*.

¹ Made up of tales selected from old French poems and legends, from romances of King Arthur, legends of Charlemagne, and from the *Gesta Romanorum*.

4. "And the sound of his voice arose *among* the cliffs, and resounded *among* the rocks, and was echoed from valley to valley, and reëchoed from peaks and crags, and carried over the mountain-tops, even to the blue sky above."

The Story of Roland.

5. "High were the hills, deep and narrow were the gorges, narrow were the ways *among* the mountains. Yet the sound of that horn was heard for thirty leagues. Charlemagne and Duke Namon heard it while yet they were *between* the gates."

*Ibid.*¹

6. "I was this morning walking in the gallery, when Sir Roger entered at the end opposite to me, and advancing towards me said he was glad to meet me *among* his relations, the De Coverleys, and hoped I liked the conversation of so much good company, who were as silent as myself."

JOSEPH ADDISON, *The Sir Roger de Coverley Papers*
in *The Spectator*.

PUNCTUATION.

When two words or phrases in the same construction occur in a series, they should be separated by a comma, unless connected by a conjunction (Ex. 1). Even when two such words or phrases are so connected, if it is necessary to restrict a modifying word or phrase to one alone, they should be separated by a comma (Ex. 2).

When more than two such words or phrases occur, they should be separated by commas, whether connected by conjunctions or not (Ex. 3); unless the connection is

¹ *Ibid.* is an abbreviation of the Latin word *ibidem*, meaning in the same place, and is used here to mean "the same reference as before;" that is, *The Story of Roland*. A period should always follow an abbreviation.

so close that the comma seems unnecessary. See Rules for Punctuation, IV. 6, Lesson XLI.

Here it should be noted that punctuation is a matter of feeling, not of rule alone. The closeness of connection in thought between various parts of a sentence must in general govern the punctuation, and pupils should be trained early to perceive and judge of this connection.

When two or more clauses of like construction, whether dependent or independent, occur in a series, they should be separated by commas if the pause between them is sufficient to demand some punctuation (Ex. 4, Ex. 5).

In general all dependent may be separated from independent clauses by commas, but a close connection renders the comma unnecessary (Ex. 5, Ex. 6). For instance, in Example 5, the clauses in the last sentence are not separated from each other, because the second clause defines the distance at which Charlemagne heard the horn; in Example 6, the first two clauses are separated, because the second does not define the time of the first. For further examples of these rules, see Rules for Punctuation, IV. 7, Lesson XLII.

EXERCISE.

Supply "among" or "between" in the passages that follow:—

1. These men stood forward now as mediators — the Roman gods and the Roman people.

2. The sun shone — the delicate leaves; everything breathed in the sweet fragrance.

3. Before him figures had been put in rows, one above another, with little thought of connection — them. Giotto placed them in groups.

4. His voice, which once floated over a little provincial seaport, is now reverberated — brick edifices, and strikes the ear amid the buzz and tumult of a city.

5. But I wandered north and south, upon the treacherous warm gulf-stream, till I met with the old icebergs afloat in the mid-ocean. So I got tangled — the icebergs, and chilled with their frozen breath.

6. And when it was day he called the men of Barca to his parley; and they gladly hearkening to him, a covenant was made — them.

7. Upon this they went all trooping away, with every man a gun, a pistol, and a sword, and muttered some insolent things — themselves.

8. The commonalty, clad in homely garb, gave precedence to their betters at the doors of the meeting-house, as if admitting there were distinctions — them.

9. Then they swore a great oath — them, and afterward both went in, and lay down to sleep.

10. And in a pine wood at last he met him, where the Isthmus was narrowest, and the road ran — high rocks.

LESSON III.

BESIDE AND BESIDES.

“Beside” is to be used only as a preposition with the meaning (a) *by the side of*, (b) *aside from*, (c) *out of*.¹ “Be-

¹ “Beside” is not now used as an adverb, although it was formerly so used, as in the following stanza:—

“The moving moon went up the sky,
And nowhere did abide;
Softly she was going up,
And a star or two beside.”

SAMUEL TAYLOR COLERIDGE, *The Ancient Mariner*.

sides" may be used (a) as a preposition, with the meaning *in addition to*, and (b) as an adverb, in the sense of *more-over*.

EXAMPLES.

I. (a) "Beside" meaning *by the side of*.

1. "I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze."

WILLIAM WORDSWORTH, *The Daffodils*.

2. "And the old man spake piteously unto him, stretching forth his hands: 'Hector, beloved son, I pray thee await not this man alone, with none *beside* thee, lest thou quickly meet thy doom!'"

HOMER, *Iliad*.¹

(b) "Beside" meaning *aside from*.

1. "That they may know who are from the rising of the sun, and they who are from the west, that there is none *beside* me."

Isaiah xlv. 6.

(c) "Beside" meaning *out of*.

1. *Brutus*. "Only be patient till we have appeased the multitude, *beside* themselves with fear."

SHAKESPEARE, *Julius Cæsar*.

II. (a) "Besides" as a preposition, meaning *in addition to*.

1. "Newcastle had not his brother's capacity for busi-

¹The quotations from the *Iliad* used as examples in this book are taken from the prose translation made by Lang, Leaf, and Myers.

ness, and, *besides* that, he was not in the House of Commons." JUSTIN MCCARTHY, *History of Our Own Times*.

2. "We must not take upon us to affirm that this was a mistake, although the Face may have looked no more kindly at Ernest than at all the world *besides*."

HAWTHORNE, *The Great Stone Face*.

(b) "*Besides*" as an adverb, meaning *moreover*.

1. "They drank also of the water of the river, which was pleasant, and enlivening to their weary spirits. *Besides*, on the banks of this river, on either side, were trees of all manner of fruit." JOHN BUNYAN, *Pilgrim's Progress*.

2. "'So, she is a sort of client of yours, this child,' said Clodius.

"'Ay, does she not sing prettily? She interests me, the poor slave! *Besides*, she is from the gods' hill,—Olympus frowned upon her cradle, she is of Thessaly.'

"'The witches' country?'"

SIR EDWARD BULWER-LYTTON, *The Last Days of Pompeii*.

PUNCTUATION.

Notice the use of the colon to introduce a speech (I. a, Ex. 2). The colon is used before a speech or quotation, when the quotation is of some length, or when, though short, it is formally introduced. See examples under Rules for Punctuation, VIII. 3, Lesson XLVII.

A quotation within a quotation is written with single marks (I. a, Ex. 2, II. b, Ex. 2). See Rules for Punctuation, III. 2, Lesson XXXIX.

Notice the form of a reference to Scripture (I. b, Ex. 1); the chapter is given in Roman, the verse, in Arabic

numerals, and except for the period after the Roman numeral and at the end there is no punctuation throughout. Unlike other titles, the name of the Bible and the names of the books of the Bible need not be written with quotation marks.

There should be a period after the name of a speaker in a play (I. c, Ex. 1).

The interrogation point should close every sentence in the form of a direct question, unless the sentence is used in exclamation. The exclamation point should close every exclamatory phrase, clause, or sentence. When either the interrogation point or the exclamation point replaces a period and so closes a sentence, the sentence that follows should begin with a capital (II. b, Ex. 2). Compare Rules for Punctuation, V. and VI., Lesson XLIV.

The possessive case of a plural noun ending in "s" is formed by adding the apostrophe; see above, "gods'," "witches'" (II. b, Ex. 2). The possessive case of a plural noun not ending in "s" is formed by adding an apostrophe and the letter "s"; for instance, *The Children's Hour*.

"Ay," "Yes," "No," and other such adverbial expressions occurring at the beginning of a sentence, should be followed by a comma; see above, "So," "Ay" (II. b, Ex. 2), unless they are used in exclamation, when they should, of course, be followed by an exclamation point. See Rules for Punctuation, IV. 11, Lesson XLIII.

EXERCISE.

Supply "beside" or "besides" in the passages that follow, giving the reason for your choice in each case.

1. And there on starlight nights you may see them

shining still, Perseus with the Gorgon's head, and fair Andromeda — him.

2. There is delight in singing, though none hear — the singer.

3. Now that which is not — the intentions of nature can never be a real misfortune.

4. And — him stood Achilles, the child whom no steel could wound.

5. I pray you, do not fall in love with me,
For I am falser than vows made in wine:
—, I like you not.

6. So a night passed and a day; and a long day it was for Danaë; and another day and night —, till Danaë was faint with hunger and weeping, and yet no land appeared.

7. Suffer me to send to the god of the Greeks whom I have honoured with gifts more than all gods —.

8. There were several additions of a later date; but, above all, three crosses of red ink, — two on the north part of the island, one in the southwest, and — this last, in the same red ink, these words, "Bulk of treasure here."

9. Oh! it could not forget those beautiful, happy birds, and so soon as it could see them no longer it dived down to the very bottom, and when it came up again it was quite — itself.

10. I saw the most wonderful figureheads that had all been far over the ocean. I saw, —, many old sailors, with rings in their ears, and whiskers curled in ringlets, and tarry pig-tails.

11. There was not a soul stirring, nor a sound — the noises of the breeze.

LESSON IV.

For "But" (*preposition*) see Lesson XXXI.

EXCEPT AND WITHOUT.

"Except," meaning *with the exception of*,¹ and "without," meaning (a) *being destitute of*, (b) *outside of*, are prepositions, and must be followed by the objective case.

"Without," meaning *outside*, is an adverb, and as such should not, of course, be followed by the objective case.

Neither of these words may now be used in place of the conjunction "unless," although both were formerly so used.

EXAMPLES.

I. "Except."

1. "'I have never thought about my heart,' replied the Portuguese duck; 'but I know that I love all my fellow-creatures *except* the cat, and nobody can expect me to love her, for she ate up two of my ducklings.'"

The Portuguese Duck, translated from the
Danish of Hans Christian Andersen.

2. "I found also that the island I was in was barren, and, as I have good reason to believe, uninhabited *except* by wild beasts."

DANIEL DEFOE, *Robinson Crusoe*.

¹ Less usual now than "but," meaning *except* or *other than*, see Lesson XXXI., or than *save*; *e.g.* —

"No one saw aught *save* Richard and Saladin, and they too beheld nothing *but* each other."

SIR WALTER SCOTT, *The Talisman*.

The letters *e.g.* stand for the two Latin words, *exempli gratia*, meaning *for the sake of example*, or *for instance*. There is a period after each letter, because (see Lesson II. footnote) a period should always be used after an abbreviation.

II. "Without" (*preposition*), meaning *being destitute of*.

1. "Without Thee what is all the morning's wealth?
Come, blessed barrier, between day and day,
Dear mother of fresh thoughts and joyous health."

WORDSWORTH, *Sonnet to Sleep*.

- 2 "Then the lad went in *without* trembling, for he, too,
was a hero's son."

CHARLES KINGSLEY, *The Greek Heroes, The Argonauts*.

3. "However, he let me see in himself that a man
might show his good will significantly enough *without*
noise and display."

MARCUS AURELIUS, *Meditations*, translated from the
Greek by Jeremy Collier.

III. "Without" (*preposition*) meaning *outside of*.

1. "Thou shalt not be turned away. It shall be vouch-
safed to thee to stand here *without* the gate, and to reflect,
and repent of thy life down yonder."

ANDERSEN, *Something*.

IV. "Without" (*adverb*).

1. "As soon as he heard that Perseus stood *without*, he
bade them bring him in, and asked him scornfully before
them all, 'Am I not your king, Perseus, and have I not
invited you to my feast? Where is your present, then?'"

The Greek Heroes, Perseus.

2. "From the church came a murmur of folk at their
prayers,
But we stood *without* in the cold blowing airs.

.
She sate by the pillar, we saw her clear:

'Margaret, hist! come quick, we are here!'"

MATTHEW ARNOLD, *The Forsaken Merman*.

IN AND INTO.

Use the preposition "into" (not "in") after a verb of motion, or after a verb that indicates a change from one condition to another.

In the examples that follow, notice the difference in the use of "in" and "into."

1. "Westward, westward Hiawatha
Sailed *into* the fiery sunset,
Sailed *into* the purple vapors,
Sailed *into* the dusk of evening.

.
Thus departed Hiawatha,
Hiawatha the Beloved,
In the glory of the sunset,
In the purple mists of evening."

HENRY WADSWORTH LONGFELLOW, *Hiawatha*.

2. "Then it happened that little Gerda stepped through the great gate *into* the wide hall."

ANDERSEN, *The Snow Queen*.

3. "When the next year came, the Snail lay almost *in* the same spot, *in* the sunshine under the Rose Tree, which again bore buds that blossomed *into* roses."

ANDERSEN, *The Snail and the Rose Tree*.

PUNCTUATION.

Parenthetical expressions should be set off from the rest of the sentence by commas; see above, "as I have good reason to believe" (I. Ex. 2). Rules for Punctuation, IV. 9, Lesson XLIII.

The comma is used before a speech or quotation when this is informally introduced into the midst of a sentence, or when it is short and not introduced by some formal expression (IV. Ex. 1). See examples under Rules for Punctuation, VIII. 3, Lesson XLVII.

The use of the colon in IV. Ex. 2, implies some formal word of introduction, such as "we cried."

In the case of adverbial expressions, such as "also," "then," "however," or any other expression used as a connective at the beginning or elsewhere in the sentence, the closeness of connection must determine whether these expressions should or should not be set off from the rest of the sentence by commas. For instance, in the passages quoted above, "also," "then" (I. Ex. 2, II. Ex. 2), are so closely connected with the main thought that they are not set off; while "however" and "then" (II. Ex. 3, IV. Ex. 1) are set off by commas.

In the examples that follow (Lesson V.) notice when the connectives are set off. See Rules for Punctuation, IV. 12, Lesson XLIII.

The exclamation point should be put after an interjection or any other part of speech used in exclamation; see above, "hist!" (IV. Ex. 2).

A word in the vocative case, with its modifiers, should be set off from the rest of the sentence by commas, as above, "blessed barrier" (II. Ex. 1), "Perseus" (IV. Ex. 1), "Margaret" (IV. Ex. 2), unless it is used in exclamation, when an exclamation point of course takes the place of the comma after it.

NOUNS AND PRONOUNS.

LESSON V.

KIND AND SORT.

I. "Kind" and "sort" have the same meaning, but "kind" is used in preference to "sort" when the preposition "of" follows the noun.

Avoid the superfluous "a" after "kind of," "sort of." Write "this kind of book," not, "this kind of a book."

EXAMPLES.

1. *King*. "And 'tis a *kind of* good deed to say well;
And yet words are no deeds."

SHAKESPEARE, *King Henry VIII.*, Act iii. Sc. 2.

2. "His wife had been looking on, and it being nearly twilight, was wonderstruck to observe how the snow-child gleamed and sparkled, and how she seemed to shed a glow all round about her; . . . when driven into the corner, she positively glistened like a star! It was a frosty *kind of* brightness, too, like that of an icicle in the moonlight."

HAWTHORNE, *The Snow Image*.

3. "Gradually the night fell blacker; it was all I could do to guide myself even roughly toward my destination; the double hill behind me . . . loomed faint and fainter, the stars were few and pale. . . . Suddenly a *kind of* brightness fell about me."

ROBERT LOUIS STEVENSON, *Treasure Island*, Chap. xxvii.

4. "The Law of the Jungle—which is by far the oldest law in the world—has arranged for almost every *kind of* accident that may befall the jungle people."

RUDYARD KIPLING, *The Second Jungle Book, How Fear Came*.

5. "Bellerophon was delighted with this *kind* of life, and would have liked nothing better than to live always in the same way, aloft in the clear atmosphere; for it was always sunny weather up there, however cheerless and rainy it might be in the lower region."

A Wonder-Book, The Chimæra.

6. "I flatter myself that few biographers have entered upon such a work as this independent of literary abilities, in which I am not vain enough to compare myself with some great names who have gone before me in this *kind* of work."

JAMES BOSWELL, *Life of Samuel Johnson*, Vol. I. Chap. i.

7. *Richard Plantagenet*. "Here dies the dusky torch of Mortimer,
Choked with ambition of the meaner sort."

King Henry VI., Pt. I. ii. 5.

8. *Flavius*. "Go, go, good countrymen, and for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all."

Julius Cæsar, I. 1.

II. Use a singular adjective with "kind" or "sort" in the singular. Sometimes there is confusion where "kind" or "sort" is placed before a plural noun instead of after it, as in the example below; that is, "these kind of books" is incorrectly written for "this kind of books." Remember it is with "kind," not with the plural noun, that the demonstrative adjective "that" or "this" must agree.

9. "Now books of *this kind* have been written in all ages by their greatest men ; by great leaders, great statesmen, and great thinkers."

JOHN RUSKIN, *Sesame and Lilies*, Lecture I.

PUNCTUATION.

There should be a comma between the title of a play and the reference to act and scene, but no comma between the act and scene (Ex. 1). Acts are referred to in Roman numerals; scenes, either in Arabic or in small Roman numerals. It is not necessary to use the words "act" and "scene"; the numerals may stand alone (Ex. 7, Ex. 8).

There should be a comma between the title of a book and the reference to volume or chapter, etc.¹ (Ex. 3, Ex. 6, Ex. 9), but no comma between volume and chapter (Ex. 6).

Notice the abbreviated forms in the references above; i.e.² *Vol.* for *Volume*, *Chap.* for *Chapter*, *Pt.* for *Part*, *Sc.* for *Scene*.

The semicolon should be used as above before *as*, *viz.*, *i.e.*, *e.g.*, and other such words or abbreviations introducing a series of examples or an explanation. Sometimes the word of introduction is understood and the semicolon stands alone (II. Ex. 9).

Parenthetical expressions are usually set off by commas (see Rules for Punctuation, IV. 9, Lesson XLIII.), but dashes are sometimes used instead of commas (Ex. 4)

The semicolon may be used to separate clauses wher

¹ "Etc." is an abbreviation of the two Latin words *et* and *cetera* meaning *and other things of the same kind*.

² The letters *i.e.* are used as abbreviations of the two Latin words *id est*, meaning *that is*.

these clauses are themselves subdivided by commas (Ex. 8), or when the pause between them is greater than that indicated by the comma (Ex. 3).

The semicolon may be used between two independent clauses, when the second clause expresses an idea which is in contrast to the idea expressed in the first clause (Ex. 1), or a repetition (Ex. 2) or an explanation of it (Ex. 5). See Rules for Punctuation, VII. 1, 2, 3, Lessons XLIV. and XLV.

LESSON VI.

THE COLLECTIVE NOUN.

A collective noun may be regarded as singular or plural; as singular, when stress is laid on the idea of the whole, as plural, when stress is laid on the parts which make up the whole. When the noun is regarded as singular, the verb which it governs should of course be singular; when the noun is regarded as plural, the verb also should be plural. In either case care must be taken to use the noun consistently throughout a sentence.

Notice in the following examples that just as the number of the collective noun governs the number of its verb, so it determines the number of a pronoun or of a possessive adjective which refers to it.

EXAMPLES.

1. *Captain.* "And now *the house* of York thrust from
the crown

By shameful murder of a guiltless king
And lofty proud encroaching tyranny,
Burns with revenging fire."

King Henry VI., Pt. II. l. 1.

2. "But call not thou this traitor of my house
Who hath but dwelt beneath one roof with me,
My *house* are rather *they* who swear my vows,
Yea, even while *they* brake them, own'd me king."

TENNYSON, *Idylls of the King, The Passing of Arthur*.

3. "She was the daughter of an ancient and once eminent *family*, which had fallen into poverty and decay, and left *its* last descendant no resource save the bounty of the King, nor any shelter except within the walls of the Province House."

HAWTHORNE, *Twice-Told Tales, Legends of the Province House*.

4. "Or is the cause of the unfortunate Stewart *family* become less just, because *their* title has devolved upon an heir who is innocent of the causes of misgovernment brought against his father?"

SCOTT, *Waverley*, Vol. I. Chap. xxvii.

5. "His servants all understand his ways, and, for the most part, have been accustomed to them from infancy; so that, upon the whole, his *household* presents one of the few tolerable specimens that can now be met with, of the establishment of an English country gentleman of the old school."

WASHINGTON IRVING, *Bracebridge Hall*.

6. "Then, after agriculture, the art of kings, take the next head of human arts, weaving; the art of queens, honoured of all noble Heathen women, in the person of their virgin goddess—honoured of all Hebrew women, by the word of their wisest king,—'She layeth her hands to the spindle, and her hands hold the distaff; she stretcheth out her hands to the poor. She is not afraid of the snow for her household, for all her *household* are clothed with scarlet.'

RUSKIN, *The Mystery of Life and its Arts*.

7. "The *club* of which I am a member, *is* very luckily composed of such persons as are engaged in different ways of life, and deputed, as it were, out of the most conspicuous classes of mankind."

ADDISON, *The Spectator*, No. 34, April 9, 1711.

8. "The whole *club* *pay* a particular deference to the discourse of this gentleman, and *are* drawn into what he says, as much by the candid, ingenuous manner with which he delivers himself, as by the strength of argument and force of reason which he makes use of." *Ibid.*

9. "He glanced, with a very critical eye, at all the flower-beds, and found that the flowers were seated quietly and demurely on their stalks, just as maidens should sit before they are engaged; but there *was a great number* of them, and it appeared as if his search would become very wearisome."

ANDERSEN, *The Butterfly*.

10. "So the child and the stranger resumed their journey; and by and by, they came to a house by the roadside, where a *number* of people *were* making merry."

HAWTHORNE, *Little Daffydowndilly*.

11. "Your fancy is pleased with the thought of being noble ladies with a train of vassals. Be it so: you cannot be too noble, and your train cannot be too great; but see to it that your train is of vassals whom you serve and feed, not merely of slaves who serve and feed you; and that the *multitude* which *obeys* you is of those whom you have comforted, not oppressed, — whom you have redeemed, not led into captivity."

Sesame and Lilies, Lecture II.

12. "The promiscuous *multitude* arranged themselves upon large banks of turf prepared for the purpose,

which, aided by the natural elevation of the ground, enabled them to overlook the galleries and obtain a fair view into the lists."

SCOTT, *Ivanhoe*, Chap. vii.

13. "The main *part* of the army *was* still in Southern France, and there *it was* ordered to stay until the opening of spring should make it possible to advance against the Saxons."

The Story of Roland.

14. *Hotspur*. "So are the horses of the enemy
In general, journey-bated and brought low:
The better *part* of ours *are* full of rest."

SHAKESPEARE, *1 King Henry IV.*, iv. 3.

Notice that the following sentences are incorrect because not all the pronouns that refer to the collective nouns agree with them in number.

a. Before the youthful *part* of my female readers *expresses its* indignation at the abominable loss of time occasioned to the lovers of the preposterous notions of my old friend, *they* will do well to consider the reluctance which a parent feels at parting with his child.

b. When a multitude *meets* together upon any subject of discourse *their* debates are taken up chiefly with forms and general positions.

c. And early one April morning the great *army*, with Charlemagne and his peers at *its* head, filed out of the city and began *their* march toward the Rhine.

d. As it was designed this neutral *body* should act with a regard to nothing but truth and equity, and divest *themselves* of the little heats and prepossessions that cleave to parties of all kinds, I have prepared for *it* the following form which may express *their* intentions in the most plain and simple manner.

PUNCTUATION.

When the subject is separated from the verb by a long modifying phrase or clause there is often a comma immediately before the verb (Ex. 1). See Rules for Punctuation, IV. 5 a, Lesson XL.

The semicolon may be used between two independent clauses when the second clause expresses an idea that is the consequence or result of that expressed by the first (Ex. 5).

Notice the manner of writing a date (Ex. 7). There should be a comma between the day of the month and the year. The comma as it were replaces "in the year"; i.e. "April 9 *in the year* 1711." For further comments on the punctuation of dates, refer to Rules for Punctuation, IV. 4, Lesson XL.

The semicolon may be used between dependent phrases or clauses when these have a like dependence upon or relation to another phrase or clause at the beginning or end of the sentence (Ex. 11). For further examples of use of semicolons, see Rules for Punctuation, VII., Lessons XLIV. and XLV.

The colon as well as the semicolon may be used between two independent clauses to indicate contrast (Ex. 14), repetition, explanation, or consequence. It may be used also to separate clauses subdivided by semicolons (Ex. 11). See Rules for Punctuation, VIII., Lesson XLVII.

LESSON VII.

INDEFINITE PRONOUNS.

I. The indefinite pronouns "either" ("neither"), "each," "any," are used in referring to persons or

things) taken separately; "both" and "all," in referring to persons (or things) taken together.

"Either" is used in speaking of one or the other of two persons (or things), "each," in speaking of two or more taken individually; "any" (*singular*) is used in referring to one of several, "any" (*plural*) in referring to some of a number. Do not use "either" in place of "each" or "any." (Or "neither" in place of "not one," "not any.")

"Both" denotes two persons (or things) taken together. Do not use "both" or "all" in place of "each."

EXAMPLES.

1. "Under these instructions, the Spaniard, and the old savage, the father of Friday, went away in one of the canoes. . . . I gave *each* of them a musket with a firelock on it, and about eight charges of powder and ball, charging them to be very good husbands of *both*, and not to use *either* of them but upon urgent occasion."

Robinson Crusoe.

2. "His words came feebly, from a feeble chest,
But *each* in solemn order followed *each*."

WORDSWORTH, *Resolution and Independence.*

3. "*Both* accused themselves of unkindness; *each* besought the other's forgiveness."

HAWTHORNE, *Biographical Stories, Samuel Johnson.*

4. "Damoetas fluted, and Daphnis piped, . . . — and anon the calves were dancing on the green. *Neither* won the victory, but *both* were invincible."

THEOCRITUS, *Idyl VI.*, translated from the Greek by Andrew Lang.

5. "Such were these earnest wishings that but one man had been saved. O that it had been but one! I believe

I repeated the words, O that it had been but one! a thousand times. But it was not to be; either their fate, or mine, or *both*, forbade it; for till the last year of my being on this island I never knew whether *any* were saved out of that ship or no."

Robinson Crusoe.

6. "Some were furbishing up their arms, or mending their old armour; others were providing new weapons for themselves, or new harness for their steeds; knights, squires, pages, and grooms, *all* found enough to do, and *all* looked forward with eager impatience to the day that was set for the march."

The Story of Roland.

II. The words "either" ("neither"), "each," "any," "both," "all," have the same meaning when adjectives as when pronouns, and the same distinctions should be observed in their use. To the list of adjectives must be added the word "every," which is used to mean all of a number greater than two, taken severally.

EXAMPLES.

1. "The motives were evenly balanced for retreat or advance. *Either* way they would have pretty nearly the same distance to traverse."

THOMAS DE QUINCEY, *The Flight of a Tartar Tribe.*

2. "All are needed by *each* one;
Nothing is fair or good alone."

RALPH WALDO EMERSON, *Each and All.*

3. "*Each* dimple in the water,
Each leaf that shades the rock,
Can cozen, pique, and flatter,
Can parley and provoke.
Goodfellow, Puck, and goblins,

Know more than *any* book ;
 Down with your doleful problems,
 And court the sunny brook." EMERSON, *April*.

4. "No sound of joy or sorrow
 Was heard from *either* bank."¹
 THOMAS BABINGTON MACAULAY, *Lays of Ancient Rome*, *Horatius*.

5. "Ah what avails the sceptred race,
 Ah what the form divine !
 What *every* virtue, *every* grace !
 Rose Aylmer, all were thine."
 WALTER SAVAGE LANDOR, *Rose Aylmer*.

6. ". . . He gazed so long
 That *both* his eyes were dazzled as he stood."
Idylls of the King, *The Passing of Arthur*.

7. "And to preserve your eagles' nests, is to be a great nation. It means keeping everything that is noble ; mountains, and floods, and forests, and the glory and the honour of them, and *all* the birds that haunt them."

RUSKIN, *Fors Clavigera*, Letter LXXVI.

PUNCTUATION.

The interjection "O" is not immediately followed by any point of punctuation (I. Ex. 5).

¹ Notice that the adjective "either" here has its usual meaning "one or the other"; it is often used however like "each" to denote two persons or things taken individually. For example:—

"On *either* side the river lie
 Long fields of barley and of rye."
The Lady of Shalott.

"To where the roads on *either* hand
 Lead onward into fairy-land."

STEVENSON, *A Child's Garden of Verses*, *Foreign Lands*.

This use of "either" is allowable ; but in the language of ordinary prose "each" is to be preferred in this sense.

Where words occurring in a series govern one verb at the end, a comma should follow the last word of the series (I. Ex. 6, II. Ex. 3). This comma shows that the last word bears to the verb no closer relation than the preceding words of the series. For further examples see Rules for Punctuation, IV. 5 b, Lesson XL.

LESSON VIII.

INDEFINITE PRONOUNS (*Continued*).

Examples illustrating the use of the indefinite pronouns and adjectives.

Incorrect Form.

Thence let them ride in
purple,
With joyous trumpet
sound;
All mounted on *a* war-
horse,
And *all* with olive
crowned.

Correct Form.

"Thence let them ride in
purple,
With joyous trumpet
sound;
Each mounted on *his* war-
horse,
And *each* with olive
crowned."

*Lays of Ancient Rome,
The Prophecy of Capys.*

The two large water-dogs
... seated themselves on
both sides of the table, to
be ready to receive their
portion of the entertain-
ment.

"The two large water-
dogs ... seated themselves
one on *each* side of the
table, to be ready to receive
their portion of the enter-
tainment."

SCOTT, Redgauntlet, Letter IV.

It is not eloquence, not fairness, not obstinacy, but a certain proportion of *both* of these that I love to encounter in my amicable adversaries.

"It is not eloquence, not fairness, not obstinacy, but a certain proportion of *all* of these that I love to encounter in my amicable adversaries."

STEVENSON, *Memories and Portraits, Talk and Talkers.*

Once in the course of their play, the strange child placed herself between Violet and Peony, and taking a hand of *both*, skipped merrily forward.

"Once in the course of their play, the strange child placed herself between Violet and Peony, and taking a hand of *each*, skipped merrily forward."

The Snow Image.

And he felt grateful towards his father for spending his evenings in telling him stories, — more grateful, probably, than *all* of my little readers will feel towards me for so carefully writing these same stories down.

"And he felt grateful towards his father for spending his evenings in telling him stories, — more grateful, probably, than *any* of my little readers will feel towards me for so carefully writing these same stories down."

HAWTHORNE, *Biographical Stories*, Chap. vii.

EXERCISE.

Select the correct words from those in brackets¹ in the sentences that follow, or omit a superfluous word.

1. Then the Immortals took pity on them both
each, and changed them both
each into two fair sea-birds.

¹ See footnote, p. 155.

2. And, on $\left[\begin{array}{c} \text{each} \\ \text{either} \end{array} \right]$ bank, the meadow ruffled as the breeze came by, opening — through new tufts of green — daisy-bud, or celandine, or a shy glimpse now and then of the love-lorn primrose.

3. Then the other knights, in the order of their rank, came and knelt likewise before the king; and $\left[\begin{array}{c} \text{all of them} \\ \text{each} \end{array} \right]$ promised to be his man.

4. And he saw cities walled up to heaven, and temples, and obelisks, and pyramids, $\left[\begin{array}{c} \text{both} \\ \text{all} \end{array} \right]$ far below him.

5. There was once an Emperor who had a horse shod with gold. He had a golden shoe on $\left[\begin{array}{c} \text{either} \\ \text{each} \end{array} \right]$ foot.

6. $\left[\begin{array}{c} \text{All the little blades} \\ \text{Every little blade} \end{array} \right]$ of grass shall be a great tree for me, and $\left[\begin{array}{c} \text{all} \\ \text{every one} \end{array} \right]$ of your fragrant leaves a great flower.

7. Eleven pedlers' children were named after the bird, but $\left[\begin{array}{c} \text{neither} \\ \text{not one} \end{array} \right]$ of them could sing a note.

8. And then they held games at the tomb, after the custom of those times, and Jason gave $\left[\begin{array}{c} \text{a prize} \\ \text{prizes} \end{array} \right]$ to $\left[\begin{array}{c} \text{all the winners} \\ \text{each winner} \end{array} \right]$.

9. The two most beautiful roses seat themselves on

the throne and then $\left[\begin{array}{l} \text{they are} \\ \text{each is} \end{array} \right]$ King and Queen; all the red coxcombs range themselves on $\left[\begin{array}{l} \text{each side} \\ \text{either side} \\ \text{both sides} \end{array} \right]$ and stand and bow; they are the chamberlains.

10. It has five hundred and forty doors, $\left[\begin{array}{l} \text{each} \\ \text{all} \end{array} \right]$ large enough for eight hundred heroes to march through abreast.

11. He asked me what I was, in Portuguese, and in Spanish, and in French, but I understood $\left[\begin{array}{l} \text{none} \\ \text{neither} \end{array} \right]$ of them.

12. "Give it to me!" cried Niblung. "Give it to me!" cried Schiblung. And $\left[\begin{array}{l} \text{both} \\ \text{each} \end{array} \right]$ tried to snatch it from Siegfried's hand.

13. You can't take up a book with $\left[\begin{array}{l} \text{either} \\ \text{any one} \end{array} \right]$ of the fanciful, charming names, whether the *Queen of the Air*, or *Sesame and Lilies*, or the *Crown of Wild Olive*, that you don't find conscience and good common-sense wrapped up and hidden among the flowers.

14. Should I live to see fifty more such, still from $\left[\begin{array}{l} \text{either} \\ \text{each} \end{array} \right]$ of those successive sisters, I shall reckon upon receiving something that will be worth living for.

15. They were six beautiful children; but the youngest *was prettier than* $\left[\begin{array}{l} \text{either} \\ \text{any} \end{array} \right]$ of the others.

16. And she took them $\left[\begin{smallmatrix} \text{each} \\ \text{both} \end{smallmatrix} \right]$ by the hand, and promised that if she ever came through their town she would come up and pay them a visit.

17. There they $\left[\begin{smallmatrix} \text{both} \\ \text{each} \end{smallmatrix} \right]$ sat, like a king and a queen, under the fragrant tree.

18. But we cannot read unless our minds are fit. Avarice, injustice, vulgarity, base excitement, $\left[\begin{smallmatrix} \text{both} \\ \text{all} \end{smallmatrix} \right]$ unfit us.

19. The host and the guest conferring, yet $\left[\begin{smallmatrix} \text{both} \\ \text{each} \end{smallmatrix} \right]$ upon a different topic, $\left[\begin{smallmatrix} \text{both} \\ \text{each} \end{smallmatrix} \right]$ understanding himself, $\left[\begin{smallmatrix} \text{no one} \\ \text{neither} \end{smallmatrix} \right]$ trying to understand or hear the other.

20. The two heroic monarchs, for such $\left[\begin{smallmatrix} \text{they both were} \\ \text{each was} \\ \text{they were} \end{smallmatrix} \right]$, threw themselves at once from horseback.

21. But $\left[\begin{smallmatrix} \text{no one} \\ \text{neither} \end{smallmatrix} \right]$ spoke a word to the other, though they looked across the table by stealth; and $\left[\begin{smallmatrix} \text{each} \\ \text{both} \end{smallmatrix} \right]$ said in his own heart, "He has broad shoulders."

22. Let two knights be chosen by lot, one from $\left[\begin{smallmatrix} \text{both parties} \\ \text{each party} \end{smallmatrix} \right]$.

23. "Each one has his own peculiar value," said the go-cart, "we cannot $\left[\begin{smallmatrix} \text{all} \\ \text{each} \end{smallmatrix} \right]$ be noblemen."

LESSON IX.

INDEFINITE PRONOUNS (*Continued*).

I. "One."

a. The indefinite pronoun "one" is often used to stand for the expression "a man," "any man." This is the impersonal use of "one." The personal pronouns "we" and "you" may also be used with this same general meaning. Care must be taken, however, to keep consistently throughout the passage the pronoun chosen at the beginning.

b. The corresponding possessive form of the pronoun "one" is "one's" not "his," and "he" may not be used with "one" as its antecedent; *e.g.* —

"Then the typical spring and summer and autumn days, of all shades and complexions, — *one* cannot afford to miss any of them; and when looked out upon from *one's* own spot of earth, how much more beautiful and significant they are!"

JOHN BURROUGHS, *Signs and Seasons*.

II. "None."

"None" is the negative form of "one," and as such should properly be singular, but common usage has made it plural in meaning, and in general it governs a plural verb. The uncontracted form "no one" or "not one" is commonly used as the negative form for the singular.

EXAMPLES.

a. "None" (*singular*).

"And of all noble sweeps of roadway, *none* is nobler, on a windy dusk, than the high road to Nemours between its lines of talking poplars."

STEVENSON, *Across the Plains, Fontainebleau*.

b. "Not one."

"'Why, this is beautiful, too beautiful to be believed,' said the oak in a joyful tone. 'I have them all here, both great and small; *not one has been* forgotten.'"

ANDERSEN, *The Last Dream of the Old Oak*.

c. "None" (*plural*).

1. *Metellus*. "Caius Ligarius doth bear Cæsar hard,

I wonder *none* of you *have* thought of him."

Julius Cæsar, II. 1.

2. "There are *none* who *deserve* superiority over others in the esteem of mankind, who do not make it *their* endeavour to be beneficial to society."

RICHARD STEELE, *The Spectator*, No. 248, Friday, December 14, 1711.

III. "One" and "another"; "one" and "the other."

Distinguish carefully between the uses of these two pairs of words. "Another" used with "one" implies no limitation as to the number of persons or things referred to; "the other" used with "one" limits the number to two. These words have the same meaning when adjectives as when nouns, and the same distinctions should be observed in their use.

EXAMPLES.

1. "The little isle of Erraid lies close in to the south-west corner of the Ross of Mull: the Sound of Iona on *one* side, across which you may see the isle and church of Columba; the open sea to *the other*, where you shall be able to mark, on a clear surfy day, the breakers running white on many sunken rocks."

Memories and Portraits, Memoirs of an Islet.

2. "And as I saw, *one* after *another*, pleasant villages, carts upon the highway, and fishers by the stream, and heard cockcrows and cheery voices in the distance, . . . I began to exult with myself." *Across the Plains.*

IV. "Each other" and "one another."

"Each other" is used in referring to two persons or things; "one another," in referring to two or more than two.

EXAMPLES.

1. "Righteousness and peace have kissed *each other*." *Psalms lxxxv. 10.*

2. "Men are born to be serviceable to *one another*." *Marcus Aurelius, Meditations.*

3. "And this, too, was a good lesson for him. It taught him how dependent on *one another* God has ordained us to be, insomuch that all the necessities of mankind should incite them to mutual¹ love."

HAWTHORNE, Biographical Stories, Chap. vii.

4. "In my yesterday's paper I proposed that the honest men of all parties should enter into a kind of association for the defence of *one another*, and the confusion of their common¹ enemies." *The Spectator, No. 109.*

EXERCISE.

Select the correct word from those in brackets in the passages that follow: —

1. There is

none of our wolves
no wolf of ours

 from whose paws I have not pulled a thorn.

¹ Learn from an English Dictionary the difference in meaning between "*mutual*" and "*common*"; do not confuse these words.

2. As soon as I found water enough, for my raft drew about a foot of water, I moored her by sticking my two broken oars into the ground; one on one side near one end, and one on [another
the other] side near [another
the other] end.

3. "Now are the three Stuarts," he said, "as inseparable as the holy Trefoil; and, as they say the wearer of that sacred herb mocks at magical delusion, so we, while we are true to [each other
one another], may set malice and enmity at defiance."

4. And in all the country [none
not one] was brave enough to follow.

5. And Kay and Gerda looked into [each other's
one another's] eyes, and all at once they understood the old song.

6. The fields and woods and waters about one are a book from which one may draw exhaustless entertainment if [one
he] will.

7. The snow crumbled beneath one's feet as if every one had new boots on; and one shooting star after [another
the other] fell from the sky.

8. But how can one flower tell it to [the other
another]? For you know flowers cannot speak.

9. The two knights talked with [each other
one another] as two friends would talk.

10. So these seven men sware to [each other
one another] that they would keep faith.

11. The long yellow flower looked just like the young

lady; and it had just her manner of playing, — sometimes bending its long yellow face to one side, sometimes to

another
the other

, and nodding in time to the charming music.

12. "First let all the twelve come in to me," said the captain on duty, "one after

the other
another

."

13. Now the bowl never came to Sardis; but as to why it came not some say one thing and some say

the other
another

.

14. There is

no one
none

 in the jungle that knows that I, Bagheera, carry that mark.

15. Counsel is of two sorts; the one concerning manners,

the other
another

 concerning business.

16. One can picture the place to

himself
one's self

 with something of a monastic sweetness and quiet.

LESSON X.

AGREEMENT OF PRONOUNS.

Be sure that the pronoun agrees in number with its antecedent. Use a singular pronoun (or a singular possessive adjective) with the pronouns "each," "every," "any" (and their compounds with "one" and "body"), with "either," "neither," and "whoever" ("whosoever") in the singular; or with nouns modified by one of the indefinite adjectives "each," "any," "every," "either," "*neither*," which are singular in meaning.

EXAMPLES.

Incorrect Form.

But *no one* failing in *their* first can succeed in a second attempt; and if *any one* shall cast unholy water into the river it will overwhelm *them*.

The haberdasher, carpenter, dyer, tapestry-maker, *each* in the livery of *their* craft.

On the appointed day they all came; and as the custom was then, *each guest* brought a present with *them* to the king.

Every one who comes to Florence can easily find the place; *they* need only ask the first beggar *they* meet.

Whoever wishes to maintain an English style, familiar but not coarse,

Correct Form.

"But *no one* failing in *his* first can succeed in a second attempt; and if *any one* shall cast unholy water into the river, it will overwhelm *him*."

RUSKIN, *The King of the Golden River*.

"The haberdasher, carpenter, dyer, tapestry-maker, *each* in the livery of *his* craft."

JOHN RICHARD GREEN,
A History of the English People,
from a passage on Chaucer's
Prologue to the Canterbury Tales.

"On the appointed day they all came; and as the custom was then, *each guest* brought a present with *him* to the king."

The Greek Heroes, Perseus.

"*Every one* who comes to Florence can easily find the place; *he* need only ask the first beggar *he* meets."

ANDERSEN, *The Metal Pig*.

"*Whoever* wishes to maintain an English style, familiar but not coarse, elegant

elegant but not ostenta- but not ostentatious, must
 tious, must give *their* days give *his* days and nights to
 and nights to the volumes the volumes of Addison.”
 of Addison.

SAMUEL JOHNSON, *Lives of the
 English Poets, Addison.*

EXERCISE.

Supply pronouns or possessive adjectives in the sentences that follow: —

1. I think, grandfather, that each of these old governors should have — statue set up in our State House.

2. For every man's fate is suitable, since it is suited to —.

3. Whatsoever stranger he meets, he entices — hither to death.

4. And the king forgave each of them all the wrong that — had ever done, and gave back to each all the lands that — had held before.

5. But every flower stood in the sun thinking only of — own story.

6. This was a fair proposal, it must be confessed, had it been made to any one that had not had a settlement and plantation of — own to look after.

7. And every one who heard him agreed that — had never listened to sweeter music.

8. Every one laughed at — own pleasantry, without attending to that of — neighbours.

9. Fear not, but go in, and whomsoever you shall find, lay your hands upon — knees.

10. And Cheiron praised them all, each according to — deserts.

11. And neither of the two princes would leave the *shining hoards* for food, nor close — eyes in sleep, lest

the other might seize and hide some part of the treasure.

12. And all the elephants began to talk in — own tongue.

13. The nobles themselves, each fortified within — own castle, were the leaders of bands scarcely less lawless than those of the avowed depredators.

14. Every one lives by selling something, whatever be — right to it.

15. But the women sighed over them, and whispered, "Alas! they are all going to — death!"

16. But methinks we should enlarge the title, and give it to every one that does not know how to think outside of — profession and particular way of life.

17. But whomsoever the son of Tydeus drew near and smote with the sword, — did Odysseus seize from behind by the foot, and drag — out of the way.

18. There was every hill and dale precisely as — had always been.

19. Before the king there stood warriors from every land, — Frenchmen, Italians, Greeks, Persians, Goths, Saxons, and Danes; and he commanded each of these to speak in — own tongue to the strangers.

20. And no one has a right to say that no water-babies exist, till —

[	has]
[	have]

 seen no water-babies existing.

21. And if a man were to give all nations the choice of the best customs which they could find in all the earth, assuredly each nation would choose — own customs.

22. Every one speaks these words in — own language.

LESSON XI.

I. PERSONAL PRONOUNS.

Notice carefully the case of the personal pronoun after the conjunctions "as," "than." a. When, following the construction of a preceding noun or pronoun to which it corresponds, the personal pronoun is the subject of a verb expressed or understood, it is put in the nominative case; b. when, following the construction of a preceding noun or pronoun, it is the object of a verb or of a preposition expressed or understood, it is put in the objective case.

EXAMPLES.

a. 1. "Did *any one* ever apologise for a fault more heartily *than I* did then? And did *any one* ever forgive with freer grace *than you* forgave me?"

The Story of Roland, A Roland for an Oliver.

2. "A woman clings to slight acquaintances when *she* lives as much alone *as I* do."

HAWTHORNE, The House of the Seven Gables.

3. "Nay, madam, your *ladyship* knows better *than I*." *I.e.* "better than I [know]." *SCOTT, Kenilworth.*

4. "The gods grant that my *brother* . . . may be such *as thou*."

ALFRED J. CHURCH, Stories from the Greek Tragedies, Iphigenia among the Taurians.

I.e. "such as thou [art]."

5. "I trust I have within my realm
Five hundred as good *as he*."

The Ballad of Chevy Chase.

I.e. "Five hundred [*who are*] as good as *he* [*is*]."

b. 1. "'I have many that care for me,' I said, just to let her know, 'and I will follow you, Mistress Lorna, albeit without any hurry, unless there be peril to *more than me.*'"

R. D. BLACKMORE, *Lorna Doone.*

I.e. "to more than [to] me."

2. "And as thou art a rightful lord and juge,
Ne geve us neither mercy ne refuge,
But sle me first, for seynte charité;
But sle my *felaue* eek as wel as *me.*"

GEOFFREY CHAUCER, *The Canterbury Tales,*
The Knight's Tale.

I.e. "slay both him and me."

The case of the pronoun often indicates the meaning of the sentence. In the sentences that follow point out the meaning indicated by the use (a) of the nominative case, (b) of the objective.

1. Have you not noticed that when the wind blows a little the flowers nod at one another and move all their green leaves? They can understand that just as well as

we
us

 when we speak together.

2. There is not one of the gods whom I have honoured more than

thee
thou

.

3. She loves my kinsman Wilfred far better than

I
me

.

4. I love her at least as well as

he
him

.

EXERCISE.

Select the correct words from those in brackets in the sentences that follow :—

1. Let a man do his work; the fruit of it is the care of another than $\begin{bmatrix} \text{him} \\ \text{he} \end{bmatrix}$.

I.e. of one who is other than, etc.

2. I have fought with worse than $\begin{bmatrix} \text{he} \\ \text{him} \end{bmatrix}$.

3. They have all been as bad as $\begin{bmatrix} \text{I} \\ \text{me} \end{bmatrix}$.

4. Time had changed her as well as $\begin{bmatrix} \text{he} \\ \text{him} \end{bmatrix}$.

5. I know more of this than $\begin{bmatrix} \text{thou} \\ \text{thee} \end{bmatrix}$.

6. The strong man hath fortified himself in his dwelling-house; but lo! there cometh another, stronger than $\begin{bmatrix} \text{he} \\ \text{him} \end{bmatrix}$.

7. They warned the king to trust any other man rather than $\begin{bmatrix} \text{I} \\ \text{me} \end{bmatrix}$.

8. Happy am I in knowing that I shall fare no worse than those who are better than $\begin{bmatrix} \text{me} \\ \text{I} \end{bmatrix}$.

9. For my soul, yet I know not why, hates nothing more than $\begin{bmatrix} \text{he} \\ \text{him} \end{bmatrix}$.

10. And there stands the giant to this day; or, at any *rate*, there stands a mountain as tall as $\begin{bmatrix} \text{he} \\ \text{him} \end{bmatrix}$.

11. The bee was better off than $\begin{bmatrix} \text{he} \\ \text{him} \end{bmatrix}$.

12. There is not one of all my men
But is as frank as $\begin{bmatrix} \text{me} \\ \text{I} \end{bmatrix}$.

13. Not beneath thy spear is it fated that the city of the valiant Trojans shall fall; nay, nor beneath the spear of Achilles, a man far better than $\begin{bmatrix} \text{thee} \\ \text{thou} \end{bmatrix}$.

14. But this Hercules is not the same as $\begin{bmatrix} \text{he} \\ \text{him} \end{bmatrix}$ of whom the Greeks speak as a hero, and the son of Amphytrion of Argos.

II. REFLEXIVE PRONOUNS.

(a) Use the reflexive pronoun as the object of a verb or of a preposition only when the noun or personal pronoun to which it refers is the subject of the clause in which it occurs. The reflexive pronouns are used also (b) as supplements, or (c) in apposition with their nouns or personal pronouns for the sake of emphasis.

EXAMPLES.

a. Reflexive pronouns as objects of verbs or of prepositions.

1. *King Richard*. "What do I fear? *Myself*? There's none else by:
Richard loves Richard; that is, I am I.
Is there a murderer here? No. Yes, I am:
Then fly! What, from *myself*? Great reason why:
Lest I revenge. What, *myself* upon *myself*?"

Alack, I love *myself*. Wherefore? For any good
That I myself have done unto *myself*?
O no! Alas, I rather hate *myself*
For hateful deeds committed by *myself*."

SHAKESPEARE, *King Richard III.*, v. 3.

2. "As one who held *herself* a part
Of all she saw."

JOHN GREENLEAF WHITTIER, *Snowbound*.

b. Reflexive pronouns in apposition with corresponding nouns.

1. "The monster was at hand, huge as a rock-built castle, dark and terrible as a thunder-cloud, fearless as the waves *themselves*." *The Story of Roland*.

2. *King Henry*. "I *myself* heard the king say he would not be ransomed." SHAKESPEARE, *King Henry V.*, iv. 1.

c. Reflexive pronouns as supplements of corresponding personal pronouns.

1. "I am not *myself*, — I'm somebody else. . . . I was *myself* last night, but I fell asleep on the mountain, and they've changed my gun, and everything's changed, and I'm changed." IRVING, *The Sketch-Book*, *Rip Van Winkle*.

2. "'What do you mean by that?' said the caterpillar, sternly. 'Explain yourself!' 'I can't explain myself, I'm afraid, sir!' said Alice, 'because I'm not *myself*, you see.'"

LEWIS CARROLL, *Alice in Wonderland*.

Incorrect Form.

"They were reaped by
myself and my three sons,"
said Hathi.

Correct Form.

"They were reaped by
me and my three sons,"
said Hathi."

The Second Jungle Book,
The Letting in of the Jungle.

But the pretty child, if she slept at all, could not have slept more than a moment, when she heard something trample on the grass, not far from *herself*, and peeping out from the heap of flowers, beheld a snow-white bull.

"But the pretty child, if she slept at all, could not have slept more than a moment, when she heard something trample on the grass, not far from *her*, and peeping out from the heap of flowers, beheld a snow-white bull."

HAWTHORNE, *Tanglewood Tales, The Dragon's Teeth.*

Well for them that I looked back and saw them. And well for *myself*, too, for I shall have the more guests at my feast.

"Well for them that I looked back and saw them. And well for *me*, too, for I shall have the more guests at my feast."

The Greek Heroes, Theseus.

But one day Tom had a new adventure. He was sitting on a water-lily leaf, — *himself* and his friend, the dragon-fly, watching the gnats dance.

"But one day Tom had a new adventure. He was sitting on a water-lily leaf, — *he* and his friend, the dragon-fly, watching the gnats dance."

KINGSLEY, *The Water-Babies.*

EXERCISE.

Explain the construction of the reflexive pronoun in each of the sentences that follow, and show whether its use is correct or incorrect.

1. And when you come near her, look not at herself, but at her image in the brass.

2. I never took you for water-babies like myself.

3. Finding him almost as learned as himself, he forthwith engaged him as assistant or usher in the school.

4. I think you would scarcely find her so pleasant a travelling companion as myself.

5. She could not help thinking that no one could so well understand this as himself.

6. No one understands that man except myself.

7. "I have left my shield in the tilt-yard," answered the Jester, "as has been the fate of many a better knight than myself."

8. They will be brought up to be as unlike myself as is possible.

9. She saw them look at herself and whisper a few sentences to each other.

10. He said they would see only one gentleman there besides himself.

LESSON XII.

RELATIVE PRONOUNS.

RESTRICTIVE AND COÖRDINATIVE.

The restrictive relative pronoun introduces a clause which limits or defines its antecedent; the coördinative relative pronoun introduces a clause which explains the antecedent or introduces a new fact in regard to it, and is really equivalent to a conjunction and a personal or a demonstrative pronoun.

"Who" ("whom") and "which" may be used in a restrictive and in a coördinative sense; "that" may be used in a restrictive sense only.¹

¹ An exception to this is the use of "that" in poetry in the coördinative as well as in the restrictive sense, for the sake of euphony

EXAMPLES.

I. Restrictive relative pronouns.

1. *Mercutio*. "Young Adam Cupid, he *that* shot so trim
When King Cophetua loved the beggar-maid."

SHAKESPEARE, *Romeo and Juliet*, II. 1.

2. "And winking Mary-buds begin
To ope their golden eyes;
With everything *that* pretty bin,¹
My lady sweet, arise."

SHAKESPEARE, *Cymbeline*, II. 3.

3. "He prayeth best *who* loveth best
All things both great and small."

The Ancient Mariner.

4. "We were not many, we *who* stood
Before the iron sleet that day."

CHARLES FENNO HOFFMAN, *Monterey*.

5. "They have a right to censure *that* have a heart
to help."

WILLIAM PENN, *The Fruits of Solitude*.

6. "That age is best *which*² is the first."

ROBERT HERRICK, *Counsel to Girls*.

7. *Romeo*. "He *that* is stricken blind can not forget
The precious treasure of his eyesight lost."

Romeo and Juliet, I. 2.

8. "Where Atlas flings his shadow
Far o'er the western foam,
Shall be great fear on those *who* hear
The mighty name of Rome."

Lays of Ancient Rome, The Prophecy of Capys.

¹ "is."

² Use the restrictive relative "which" in preference to "that" when, as *here*, the antecedent is modified by a demonstrative adjective.

9. "He *who* never leaves his home repines at his monotonous existence, and envies the traveller, whose life is a constant tissue of wonder and adventure; while he *who* is tossed about the world, looks back with many a sigh to the safe and quiet shore *which* he has abandoned."

Bracebridge Hall.

Notice that in Example 1, the relative clause defines "he" as "the one that shot"; in Example 2, it limits "everything" to "every pretty thing." In the remaining examples the relative clause defines its antecedent.

II. Coördinative relative pronouns.

1. "The delightful thing to remember is that Scott, *who* was not by nature a lover of cats, granted to Hinse a fair share of companionship."

AGNES REPPLIER, The Fireside Sphinx.

2. "And no voice but was praising this Roland of mine
As I poured down his throat our last measure of
wine,

Which (the burgesses voted by common consent)
Was no more than his due who brought good news
from Ghent."

ROBERT BROWNING,

How they brought the Good News from Ghent to Aix.

3. "Yes, I met with one Discontent, *who* would willingly have persuaded me to go back with him."

Pilgrim's Progress

4. "Her knowledge of Mrs. Winthrop, *who* was her nearest friend next to Silas, made her feel that a mother must be very precious."

GEORGE ELIOT, Silas Marner

5. "Well, this is our poor Warwickshire peasant, *wh* rose to be manager of a play house, so that he could live *without* begging; *whom* the Earl of Southamr

some kind glances on; *whom* Sir Thomas Lucy, many thanks to him, was for sending to the treadmill."

THOMAS CARLYLE, *Heroes and Hero Worship*.

Notice that in Example 1, "who was not" might have been written, "although he was not"; that in Example 2, "which . . . was no more" might have been written, "and this . . . was no more" or, "because this . . . was no more"; in Example 3, "who would," etc., might have been written, "and he would." In Example 4, "who . . . Silas" is parenthetical, an additional idea introduced by way of explanation; in Example 5, each relative clause adds a new fact in regard to the "Warwickshire peasant"; i.e. "he rose," etc., "and the Earl," etc., "and Sir Thomas Lucy," etc.

EXERCISE.

In the sentences that follow distinguish between restrictive and coördinative relative pronouns, and show where the coördinative relative may be replaced by a conjunction and a personal or a demonstrative pronoun.

1. "Thanks to the unforgetting sister of this dear child . . . we have now before us the letters and journals of Pet Marjorie, . . . and two pictures of her beloved Isabella, whom she worshipped."

DR. JOHN BROWN, *Marjorie Fleming*.

2. "Those who act upon such a principle do the utmost in their power to destroy all that is good in the world." HAWTHORNE, *Biographical Stories, Benjamin Franklin*.

3. "Mr. Franklin was considered a person of great wisdom and integrity, and was respected by all who knew him, although he supported his family by the humble trade of boiling soap and making tallow candles." *Ibid.*

4. "I then shook hands with Mr. Dick, who shook hands with me a great many times, and hailed the happy close of the proceedings with repeated bursts of laughter."

CHARLES DICKENS, *David Copperfield*.

5. "So let each cavalier who loves honour and me
Come follow the bonnets of bonnie Dundee."

SCOTT, *The Bonnets of Bonnie Dundee*.

6. *Portia*. "To these injunctions every one doth swear
That comes to hazard for my worthless self."

SHAKESPEARE, *The Merchant of Venice*, II. 9.

7. "Tha, the First of the Elephants, was busy making new jungles and leading the rivers in their beds. He could not walk in all places; therefore he made the First of the Tigers the master and judge of the Jungle, to whom the Jungle People should bring their disputes."

The Second Jungle Book, How Fear Came.

8. "Hathi and his three sons had arrived in their usual way, without a sound. The mud of the river was still fresh on their flanks, and Hathi was thoughtfully chewing the green stem of a young plantain-tree that he had gouged up with his tusks. But every line in his vast body showed to Bagheera, who could see things when he came across them, that it was not the Master of the Jungle speaking to a man-cub, but one who was afraid coming before one who was not."

Ibid.

9. "Come and see old friends of mine, whom I knew long ere you were born."

The Greek Heroes, Preface.

10. "So these Greeks grew wise and powerful, and wrote poems which will live till the world's end, which *you must read for yourselves some day*."

Ibid

11. "Now, why have I called this book *The Heroes* ? Because that was the name which the Helleps gave to men who were brave and skilful." . *Ibid.*

12. "That which is not for the interest of the whole swarm is not for the interest of a single bee."

MARCUS AURELIUS, *Meditations*.

13. "What a great deal of time and ease that man gains who lets his neighbour's words, thoughts, and behaviour alone." *Ibid.*

14. *York*. "I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first."

SHAKESPEARE, *King Richard II.*, II. 1.

15. *King Henry*. "Yea, there thou mak'st me sad, and
mak'st me sin

In envy that my Lord Northumberland

Should be the father of so blest a son, —

A son who is the theme of honour's tongue."

1 *King Henry IV.*, I. 1.

16. "Here he had not been long, ruminating on his new love, when Juliet appeared above at a window, through which her exceeding beauty seemed to break like the light of the sun in the east; and the moon, which shone in the orchard with a faint light, appeared to Romeo as if sick and pale with grief at the superior lustre of this new sun."

CHARLES and MARY LAMB,

Tales from Shakespeare, Romeo and Juliet.

17. "Now the stately Katherine entered, and Petruchio first addressed her with, 'Good morrow, Kate, for that is your name, I hear.' Katherine, not liking this plain salutation, said disdainfully, 'They call me Katherine who do speak to me.'"

Ibid., *The Taming of the Shrew*

18. "This Macbeth was a near kinsman to the king, and in great esteem at court for his valour and conduct in the wars; an example of which he had lately given in defeating a rebel army." *Ibid., Macbeth.*

19. "Such a prophetic greeting might well amaze him, who knew that while the king's sons lived he could not hope to succeed to the throne." *Ibid., Macbeth.*

20. "This seemingly wonderful event, which, as Ganimed was the Lady Rosalind, he could so easily perform, he pretended he would bring to pass by the aid of magic, which he said he had learnt of an uncle who was a famous magician." *Ibid., As You Like It.*

21. "The young prince, who little thought he was talking to the king his father, replied, 'Old sir, she prizes not such trifles; the gifts which Perdita expects from me are locked up in my heart.' Then turning to Perdita, he said to her, 'O hear me, Perdita, before this ancient gentleman, who it seems was once himself a lover; he shall hear what I profess.'" *Ibid., A Winter's Tale.*

22. "Thus the noble Valentine became, like Robin Hood, of whom we read in ballads, a captain of robbers and outlawed banditti." *Ibid., Two Gentlemen of Verona.*

PUNCTUATION.

Since the restrictive relative pronoun is intended to limit or define its antecedent, and so acts like a closely qualifying adjective, there should be no comma between it and its antecedent. Since the coördinative relative pronoun does not act like a closely qualifying adjective,

there should be a comma between it and its antecedent. Compare Rules for Punctuation, IV. 7, Lesson XLII.

The distinction observed between the restrictive and the coördinative relative pronouns exists also in the case of the possessive adjective "whose," and of the adverbial conjunctions,¹ "where," "when," "whence," etc., and should be indicated by the punctuation.

EXAMPLES.

1. "But I beheld in my dream that a man came to him *whose* name was Help, and asked him what he did there."

Pilgrim's Progress.

2. "One of the sages, in *whose* conversation he had formerly delighted, followed him secretly."

JOHNSON, Rasselas.

3. "Catherine was saved the embarrassment of attempting an answer by the entrance of the general, *whose* smiling countenance announced a happy state of mind."

JANE AUSTEN, Northanger Abbey.

4. "Here have I thought 'twere sweet to dwell
And rear again the chaplain's cell,
Like that same peaceful hermitage
Where Milton longed to spend his age."

SCOTT, Marmion, Canto II., Introduction.

5. "It was the time *when* lilies blow
And clouds are highest up in air."

TENNYSON, Lady Clare.

6. "The homely nurse doth all she can
To make her foster-child, her inmate, man,
Forget the glories he hath known,
And that imperial palace *whence* he came."

WORDSWORTH, Ode on the Intimations of Immortality.

¹ Called also "conjunctive adverbs."

7. "I am extremely fond of this little oratory, *where* one breathes a twofold peace,—the peace of solitude and the peace of the Lord. When spring comes we shall walk to prayers between two borders of flowers. On the east side, and only a few yards from the chateau, sleeps a small mere between two woods, *where* the birds in warm weather sing all day long; and then, right, left, on all sides,—woods, woods, everywhere woods."

MAURICE DE GUÉRIN,
from a letter quoted in Matthew Arnold's *Essay on Maurice de Guérin*.

8. "Towards the end of September, *when* school-time was drawing near, and the nights were already black, we would begin to sally from our respective villas, each equipped with a bull's-eye lantern."

Across the Plains, The Lantern-Bearers.

9. "Here was square keep, there turret high,
And pinnacles that sought the sky,
Whence oft the warder could descry
The gathering ocean-storm."

Marmion, Canto V. stanza 33.

LESSON XIII.

RELATIVE PRONOUNS (*Continued*).

I. Avoid confusion in the use of the relative pronoun "who"; determine its construction carefully, and put it in the proper case.

EXAMPLES.

a. Incorrect use of the objective case when the relative pronoun is the subject of a verb. Confusion made by a parenthetical clause.

Incorrect Form.

And he *whom* I suppose saw my embarrassment, forbore to ask any other direction.

She kept her eye on Mr. Dick, *whom* I thought would have gone to sleep but for that, and *whom*, whensoever he lapsed into a smile, was checked by a frown from my aunt.

I should do Brutus wrong, and Cassius wrong, *Whom*, you all know, are honourable men.

b. Incorrect use of the nominative case when the relative pronoun is the object of a verb or a preposition.

If ever men did a good stroke of work on this planet, it was the forefathers of those *who* you are wondering whether it would not be prudent to acknowledge as far-off cousins.

Correct Form.

"And he *who* I suppose saw my embarrassment, forbore to ask any other direction."

FANNY BURNES, *Evelina*.

"She kept her eye on Mr. Dick, *who* I thought would have gone to sleep but for that, and *who*, whensoever he lapsed into a smile, was checked by a frown from my aunt."

David Copperfield.

"I should do Brutus wrong, and Cassius wrong, *Who*, you all know, are honourable men."

Julius Cæsar, III. 2.

"If ever men did a good stroke of work on this planet, it was the forefathers of those *whom* you are wondering whether it would not be prudent to acknowledge as far-off cousins."

JAMES RUSSELL LOWELL, *On a Certain Condescension in Foreigners*.

My father was that Sebastian of Messaline
who I know you have heard of.

"My father was that Sebastian of Messaline
whom I know you have heard of."

SHAKESPEARE, *Twelfth Night*,
 II. 1.

c. Incorrect use of the nominative case when the relative pronoun is the subject of an infinitive.

The Major had a sincere liking and regard for his sister-in-law, *who* he pronounced, and with perfect truth, to be as fine a lady as any in England.

"The Major had a sincere liking and regard for his sister-in-law, *whom* he pronounced, and with perfect truth, to be as fine a lady as any in England."

WILLIAM MAKEPEACE THACKERAY, *Pendennis*.

d. Incorrect use of the objective case when the relative pronoun is a supplement.

Incorrect Form.

Correct Form.

I know thee, stranger, *whom*
 thou art,
 That mighty leading Angel
 who of late
 Made head against Heaven's
 king.

"I know thee, stranger, *who*
 thou art,
 That mighty leading Angel
 who of late
 Made head against Heaven's
 king."

JOHN MILTON, *Paradise Lost*.

II. The same regard should be paid to the case of the interrogative pronoun, and of the conjunctive pronoun; ¹ *e.g.* —

¹ The interrogative pronoun used conjunctively.

Incorrect Form.

Who, then, hast thou seen
that was next in happiness
to this Tellus?

One of them made as if
he would have slain Cræsus,
not knowing *whom* he was.

Correct Form.

"*Whom*, then, hast thou
seen that was next in happi-
ness to this Tellus?"

ALFRED J. CHURCH, *Stories of the
East from Herodotus.*

"One of them made as if
he would have slain Cræsus,
not knowing *who* he was."

Ibid.

EXERCISE.

In the sentences that follow supply "who" or "whom," giving your reasons for the use of the nominative or of the objective case: —

1. When he had turned away I asked my father — he was.

2. I will introduce you to a Boston boy — all the world became acquainted with after he grew to be a man.

3. In China, you must know, the Emperor is a Chinaman, and all — he has about him are Chinamen too.

4. Of this King Rhampsinitis, they also tell us that being yet alive he went down to the regions of the dead, and played at dice with Demeter, —, they say, is queen of those parts.

5. But tell me, maiden, — you are, and what dark fate brought you here.

6. In the next place I would recommend this paper to the daily perusal of those gentlemen — I cannot but consider as my good brothers and allies.

7. — thinkest thou to be the happiest of all the men — thou hast seen?

8. There are some men — the best of friends cannot serve.

9. But — was to represent the Queen of Beauty and Love on the present occasion, no one was prepared to guess.

10. Now — do you imagine these two voyagers turned out to be?

11. He chanced to encounter the firm glance of the same archer — we have already noticed, and — seemed to persist in his gesture of applause.

12. Those — the gods help, fulfil their promises.

13. He recurs to Dryden, — Beattie, he thought, did not honour enough as a poet.

14. I am not — you think I am.

15. "Is it Kay — you mean?" asked little Gerda.

16. — must we yield to? What are they?

17. But the boy did not weep, so full was his fancy of that strange cave, and the Centaur, and his song, and the playfellows — he was to see.

18. Oh, who will bring home the golden fleece, that our uncle's spirit may have rest; and that we may have rest also, — he never lets sleep in peace?

19. The people began to gaze at the mysterious old gentleman with superstitious fear and wonder. — could he be?

20. Do you not know — this Theseus is?

21. "Now," he said, "you belong to me, and not to these sea-gods, — soever they may be!"

22. He — thou speakest of wears a sword as sharp as thine.

23. I should like to know — you mean.

24. Thy brother, he — thou hast regarded as the *least among you all*, has given thee this gift.

LESSON XIV.

POSSESSIVE FORMS.

I. Recognised authorities differ as to the correct form for the possessive of such pronouns as "any one else," "anybody else," "some one else," "somebody else." Either "any one's else" or "any one else's" may be regarded as correct, but the form "any one's else" is perhaps preferable. As to the possessive form of "who else" there is no question; the sign of the possessive should be added to the pronoun, not to the adjective; write, "whose else."¹

II. (a) Compound nouns form the possessive regularly by adding "'s" to the end of the word. (b) This rule applies also to compound expressions, such as titles; e.g. —

- (a) "The chief's eye flashed; but presently
Softened itself, as sheathes
A film the *mother-eagle's* eye
When her bruised eaglet breathes."

BROWNING, *Incident of the French Camp*.

- (b) *Bolingbroke*. "Further I say, and further will
maintain
Upon his bad life to make all this good,
That he did plot the *Duke of Gloucester's* death."

King Richard II., i. 1.

III. Where two nouns or pronouns connected by a conjunction denote possession, (a) each must be in the possessive case, (b) unless the two nouns are taken

¹ Notice that the principle here is the same as that which governs the change in the objective case to "whom else," "whomever."

together to denote common possession, as in the name of a firm, when the sign of possession is added only to the second noun; *e.g.* —

(a) "The story of Mary Lamb's life is mainly the story of a *brother's* and a *sister's* love."

ANNE GILCHRIST, *The Life of Mary Lamb*.

(b) *Dombey and Son's*.

IV. Question sometimes arises as regards the use of the so-called "double genitive" or "double possessive," where a noun or a pronoun in the possessive case follows the preposition "of" used as a sign of possession. This use of a second possessive has perhaps arisen in an effort to distinguish between "of" denoting possession and "of" meaning "about," "in regard to."¹ Whatever its origin, this second possessive is now used frequently when no such distinction is necessary. When a personal pronoun follows an "of" denoting possession, the possessive form is always used; it is often found when a noun follows, and seems to occur most often when a demonstrative adjective limits the noun modified by the double genitive.

EXAMPLES.

1. "'O no! this is not Mr. Toil, the schoolmaster,' said the stranger, 'it is another brother *of his*.'"

Little Daffydowndilly.

2. "Only last night, apropos of *these* sketches of *Ruskin's*, and of a new portfolio of them lately pub-

¹ Example of "of" meaning "about," "in regard to": "Mrs. Browning once told us a little anecdote *of the* Carlyles at tea at Cheyne Row."

ANNE THACKERAY RITCHIE,

Records of Tennyson, Ruskin, and Browning.

lished, I heard no less an authority than the Slade Professor at Cambridge saying that, with all the credit Professor Ruskin has justly won as a master of English diction, he has scarcely gained as much as he deserved for the exquisite character of his actual drawing."

Records of Tennyson, Ruskin, and Browning.

3. "Was it not Charles Lamb who wanted to return grace after reading Shakespeare, little deeming in humble simplicity that many of us yet to come would be glad to return thanks for a jest of *Charles Lamb's*?" *Ibid.*

V. Where a noun or pronoun in the possessive case is followed by an appositive, the appositive too must be in the possessive. Since, however, this makes an awkward construction, it is well to avoid the combination, or to separate the appositive from the noun or pronoun in the possessive; *e.g.* —

"The last time I saw the Fountain of Trevi, it was from Arthur's *father's* room — *Joseph Severn's*."

RUSKIN, Præterita.

VI. When the present participle is used as a noun (called the "verbal noun") a noun or pronoun preceding it should be put in the possessive case; *e.g.* —

1. "I discovered this by *his being* out on the second or third evening of our visit, and by *Mrs. Gummidge's looking* up at the Dutch clock, between eight and nine, and *saying* he was there."

David Copperfield.

2. "All these, like *Benedick's brushing* his hat of a morning, were signs that the sweet youth was in love."

SCOTT, Rob Roy.

VERBS.

LESSON XV.

CAN AND MAY (*Notional verbs*).

For "may" ("might") used as auxiliary in forming the subjunctive mood, see Lesson XXIII.

"Can" ("could") is used to express ability; "may" ("might"), to express permission, opportunity, or chance.

EXAMPLES.

1. *Portia*. "An unlessoned girl, unschool'd, unpractis'd:

Happy in this, she is not yet so old
But she *may* learn; happier than this,
She is not bred so dull but she *can* learn."

The Merchant of Venice, III. 2.

Here *Portia* means that she *may* learn, because, as there are many years before her, time will *permit* her to do so; that she *can* learn, because, not having been bred dull, she has the *ability* to do so.

2. "I *can* not sing; for this cause I left the feast and came hither."

BEDE'S Story of Cædmon.¹

Here the meaning is, "I have not *the ability*, I do not know how, to sing."

3. "Turn wheresoe'er I *may*,

By night or day,

The things that I have seen I now *can* see no
more."

Ode on the Intimations of Immortality.

Here the meaning is: "wheresoever I *chance* to turn, I now have not *the ability* to see."

¹ See *Stopford Brooke's Primer of English Literature*, *Cædmon*.

4. *Polonius*. "This above all: to thine own self be true,

And it must follow, as the night the day,
Thou *canst not* then be false to any man."

SHAKESPEARE, *Hamlet*, I. 3.

Here *Polonius* means, by *canst not*, "It will not be within your power, *i.e.* you will not be able to be false."

5. "He that wold not when he *might*,
He shall not when he wolda."

The Beggar Knight, from Bishop Percy's
Reliques of Ancient Romance Poetry.

Here the meaning is: "the man that would not when he had the *opportunity*, shall not be given the *opportunity* again when he wishes it."

EXERCISE.

Supply "can" or "may," "could" or "might," in the following passages, giving the reason for your choice in each case.

1. When she saw the young man's smile, . . . and heard his kindly tone, she began to sob. "Oh, Mr. Holgrave," cried she, as soon as she — speak, "I never — go through with it! Never, never, never!"

2. This is our little snow-girl, and she — not live any longer than while she breathes the cold west wind.

3. No human being, however great or powerful, was ever so free as a fish. There is always something that he must or must not do; while a fish — do whatever he likes.

4. And he was ready to listen attentively to whatever the birds — communicate.

5. At length, after a vast deal of trouble, he chased the little stranger into a corner, where she — not possibly escape him.

6. And there on starlight nights you — see them shining still; Cepheus with his kingly crown, and Cassiopeia in her ivory chair.

7. For instance, take the art of singing, and the simplest perfect master of it you — find, a skylark. From him you — learn what it is to sing for joy.

8. “Ah, I hope you won’t send them away!” “Not if I — help it.”

9. I felt I — drag myself but little farther.

10. “Alas! how I have loitered!” said little Gerda. “Autumn has come, I — not rest again.”

11. Show us first how to win the fleece, for you — do it. Why else are you the priestess of the grove?

12. She must know it sooner or later; you — not keep it from her.

13. I believe you — trust his word.

14. Don’t let your heart grow cold, and you — carry cheerfulness and love with you into the teens of your second century, if you — last so long.

15. How — she bear poverty? She has been brought up in all the refinements of opulence. How — she bear neglect? She has been the idol of society.

16. “You must not shout so!” said the sentry.

“Certainly I — shout!” retorted the man, “I’m Prince Carnival, travelling under the name of February.”

17. My entire delight was in observing without being myself noticed; if I — have been invisible, all the *better*.

LESSON XVI.

CAN AND MAY (*Continued*).

EXERCISE.

I. Explain the use of "can" ("could"), "may" ("might"), in the passages that follow.

1. *Clown*. "O mistress mine, where are you roaming?
O stay and hear; your true love's coming
That can sing both high and low."

SHAKESPEARE, *Twelfth Night*, II. 3.

2. *Maria*. "I can write very like my lady your niece;
on a forgotten matter we can hardly make distinction of
our hands."

Ibid.

3. ". . . The king must guard
That which he rules, and is but as the hind
To whom a space of land is given to plough,
Who may not wander from the allotted field
Before his work be done."

Idylls of the King, The Holy Grail.

4. *Nym*. "Faith, I will live so long as I may, that's
the certain of it."

King Henry V., II. 1.

5. "Hear me, for I will speak and build up all
My sorrow with my song;
. for it may be
That while I speak of it a little while
My heart may wander from its deeper woe."

TENNYSON, *Enone*.

6. "Try as I like to find the way,
I never can get back by day,
Nor can remember plain and clear
The curious music that I hear."

A Child's Garden of Verses, The Land of Nod.

7. "All the ducks lying quietly on the water, or standing on their heads in it — for they could do that — swam suddenly to the shore. One could see the traces of their feet on the wet earth, and their quacking sounded far and wide."

ANDERSEN, *The Neighbouring Families.*

8. "'Yes, Violet, yes, my little Peony,' said their kind mother, 'you may go out and play in the new snow.'"

The Snow Image.

9. "Not mine, alas! the boon to give,
And bid thy noble father live;
I can but be thy guide, sweet maid,
With Scotland's King thy suit to aid."

SCOTT, *The Lady of the Lake*, Canto VI. stanza 24.

10. "'It's a friend of mine, — a Cheshire Cat,' said Alice. 'Allow me to introduce it.'

"'I don't like the look of it at all,' said the King. 'However, it may kiss my hand, if it likes.'

"'I'd rather not,' the Cat remarked.

"'Don't be impertinent,' said the King, 'and don't look at me like that.' He got behind Alice as he spoke.

"'A cat may look at a king,' said Alice."

Alice in Wonderland.

11. *King Richard.* "Why, uncle, thou hast many years to live.

Gaunt. But not a minute, king, that thou canst give:

Shorten my days thou canst with sullen sorrow,
And pluck nights from me, but not lend a mor-
row."

King Richard II., i. 3.

12. "Be not wroth with my father, for we cannot fight against Fate. . . . Therefore I am resolved to die: for

all Greece looketh to me; for without me the ships cannot make their voyage nor the city of Troy be taken."

Stories from the Greek Tragedies, Iphigenia in Aulis.

13. *Spenser*. "Oh! surely of all cruelties the worst is to extinguish our kindness. Mine is gone; I love the people and the land no longer. My lord, ask me not about them; I may speak injuriously."

LANDOR, Imaginary Conversations, Essex and Spenser.

14. "It stood, and sun and moonshine rained their light
On the pure columns of its glen-built hall.
Backward and forward rolled the waves of fight
Round Troy, — but while this stood Troy could
not fall."

ARNOLD, Palladium.

15. "Gather ye rosebuds while ye may,
Old Time is still a-flying,
And this same flower that smiles to-day
To-morrow will be dying."

Counsel to Girls.

II. Write passages 2, 4, 8, 10, 12, 13, in the form of indirect discourse, introducing them as follows: —

Ex. 2. "Maria said that she," —

Ex. 4. "Nym said that he," —

Ex. 8. "Their kind mother told Violet and Peony
that they," —

Ex. 10. "Alice said that it was," —

"The King said that he did not," —

Ex. 12. "Iphigenia reminded them that they," —

Ex. 13. "Spenser told Essex that he loved," —

LESSON XVII.

LIE AND LAY.

Do not confuse the verb "to lie" (principal parts, "lie," "lay," "lain"), with the verb "to lay" (principal parts,

"lay," "laid," "laid"). "To lie" is intransitive, and never takes an object; "to lay" is transitive, and takes an object.

EXAMPLES.

1. "While I *am lying* on the grass
Thy twofold shout I hear;
From hill to hill it seems to pass
At once far off and near.
.
.
.
And I can listen to thee yet,
Can *lie* upon the plain
And listen, till I do beget
That golden time again."

WORDSWORTH, *To the Cuckoo*.

2. "Humid the air! leafless, yet soft as spring,
The tender purple spray on copse and briers!
And that sweet city with her dreaming spires,
She needs not June for beauty's heightening.
Lovely all time she *lies*, lovely to-night!"

ARNOLD, *Thyrsis*.

3. "Around me stood the oaks and firs;
Pine-cones and acorns *lay* on the ground;
Over me soared the eternal sky,
Full of light and of deity." *Each and All*.
4. *Arthur*. "Many a poor man's son *would have lain*
still
And ne'er have spoke a loving word to you."

SHAKESPEARE, *King John*, IV. 1.

5. "Where *shall we lay* the man whom we deplore?
Here, in streaming London's central roar.
Let the sound of those he wrought for,

And the feet of those he fought for,
Echo round his bones for evermore."

TENNYSON, *Ode on the Death of the Duke of Wellington*.

6. "An old man broken with the storms of state,
Is come to *lay* his weary bones among ye,
Give him a little earth for charity."

King Henry VIII., iv. 2.

7. *Gloucester*. "Ay, all of you have *laid* your heads
together

And all to make away my guiltless
life."

2 *King Henry VI.*, iii. 1.

TO DO.

The verb "to do" may be used in place of any verb expressing action; *e.g.* —

"I learned half the odes by heart, merely to please myself, and learned with certainty . . . that the Greeks *liked* doves, swallows, and roses just as well as I *did*."

Præterita.

"I *had* never *examined* its structure before, and by this afternoon sunlight *did* so with care."

Ibid.

"To do" may not be used in place of a neuter verb except as an emphatic auxiliary, the infinitive being understood after it; *e.g.* —

"Considering that he was not altogether inexperienced in such a question, it might be strange that he should *feel* so uncomfortable in the present case as he really *did*." *I.e.* "as he *did* [feel]." JANE AUSTEN, *Sense and Sensibility*.

Do not write, for instance, "He *felt* happier than she *did* ; It *seemed* more beautiful than it *did* before."

HAD BETTER, WOULD BETTER, ETC.

"Had better," "would better"; "had rather," "would rather," are used with the present infinitive to denote respectively advisability and preference. "Had rather" and "would rather" are used interchangeably by the best English writers; of the two forms, "had better" and "would better," "had better" is the more idiomatic and is to be preferred.¹

EXAMPLES.

1. "He *had better* starve
Than but once think this place becomes thee not."
King Henry VIII., v. 3.
2. "The dismal Hecate, who loved to take the darkest view of things, told Ceres that she *had better* come with her to the cavern, and spend the rest of her life in being miserable."
Tanglewood Tales, The Pomegranate Seeds.
3. "And he *had lever* talken with a page
Than to commune with any gentil wight."
The Canterbury Tales, The Frankeleyn's Prologue.
4. "Will Wimble's is the case of many a younger brother of a great family, who *had rather* see their

¹The "had" in these idiomatic expressions is thought to be the notional verb *have*, meaning *to hold, to consider*. See *A New English Dictionary*, ed., J. A. H. Murray, *have*. Why the form should be "had" to express present time, instead of "have," seems to be an undecided point.

The "would" in "would better" is the subjunctive form used in the conclusion of an unreal condition; the "would" in "would rather" is the subjunctive used to express desire. See Lesson XXIII., *Subjunctive Mood*.

children starve like gentlemen than thrive in a trade or profession that is beneath their quality."

ADDISON, *The Spectator*, July 4, 1711.

5. "'I won't dispute it, friend,' answered Josiah, 'but I know I *had rather* have fifty acres of this good land than a whole sheet of thy paper.'"

HAWTHORNE, *The Canterbury Pilgrims*.

6. "Full looth were hym to cursen for his tithes,
But *rather wolde* he geven out of doute,
Unto his povre parissshens aboute,
Of his offryng and eek of his substaunce."

Prologue to the Canterbury Tales.

7. "When I was with him I have heard him swear

That he *would rather* have Antonio's flesh
Than twenty times the value of the sum
That he did owe him." *The Merchant of Venice*, III. 2.

8. "Because I love a wood-walk better than a London street, and *would rather* watch a sea gull fly than shoot it, and rather hear a thrush sing than eat it, . . . therefore the hacks of English art and literature wag their heads at me."

Fors Clavigera, Letter XLI.

LESSON XVIII.

SHALL AND WILL.

I. "Will," ("would,") "should," *notional verbs*.

a. "Will" ("would") meaning "to be willing," "to desire" (sometimes followed by the infinitive).

EXAMPLES.

1. *King Richard*. "Why then, give me leave to go.
Bolingbroke. Whither?

King Richard. Whither you *will*, so I were from
your sight." *King Richard II.*, vi. 1.

2. "He that *will* not when he may,
When he *will* he shall have nay."

3. "Give then the tablet to him. He shall take it to
the city of Argos, and thou shalt have what thou *will*.
But as for me, let them slay me if they *will*."

Iphigenia among the Taurians.

4. "The blackbird 'mid the leafy trees,
The lark upon the hill,
• Let loose their carols when they please,
Are silent when they *will*."

WORDSWORTH, *The Fountain*.

5. "... There came to Cameliard,

Lot's wife, the Queen of Orkney, Bellicent;
Whom as he could, not as he *would*, the king
Made feast for."

Idylls of the King, The Coming of Arthur.

6. "Then Orestes *would* know the manner of the death
by which he must die." *Iphigenia among the Taurians*.

b. "Will" ("would"), denoting tendency, or habit
(completed by the infinitive).

1. "*Many will* swoon when they do look on blood."

SHAKESPEARE, *As You Like It*, V. 2.

2. "... Many a time

At evening, when the earliest stars began
To move along the edges of the hills,
Rising or setting, *would* he stand alone
Beneath the trees, or by the glimmering lake."

WORDSWORTH, *There was a Boy*.

3. "Once a year also the neighbors *would* gather together, and go on a gypsy party to Epping forest."

The Sketch-Book, Little Britain.

4. "Sometimes his crew *would* be heard dashing along past the farm houses at midnight with whoop and halloo, like a troop of Don Cossacks."

Ibid., The Legend of Sleepy Hollow.

c. "Should" (past of verb "shall," meaning "to be obliged") used in the sense of "ought" (completed by the infinitive).

1. *Cassius*. "You are dull, Casca, and the sparks of life That *should* be in a Roman you do lack."

Julius Cæsar, I. 3.

2. *Rosalind*. "I pray you, what is it o'clock?
Orlando. You *should* ask me what time o' day.
There's no clock in the forest."

As You Like It, III. 2.

II. "Shall" ("should"), "will" ("would"), *auxiliary verbs*.

"Shall" ("should"), "will" ("would"), are used as follows, to express simple futurity, determination, promise, command, and foretelling (prophecy).

In all independent clauses (a) use "shall" ("should") in the first person, "will" ("would") in the second and third, to express simple futurity; (b) use "will"

("would") in the first person, "shall" ("should") in the second and third, to express an idea of determination, promise, command,¹ or foretelling (prophecy²).

EXAMPLES.

a. Simple Futurity.

1. "And first Orpheus spoke and warned them, 'We *shall* come now to the wandering blue rocks; my mother warned me of them, — Calliope, the immortal muse.' "

The Greek Heroes, The Argonauts.

2. You *will*, perhaps, have patience to hear two instances . . . of the personal agency of Athena as the air."

RUSKIN, *Queen of the Air*, Sect. 36.

3. "Then Ganelon bade the king good-bye, and went on his way. But he said to himself, 'This is Roland's doings, and I *shall*³ hate him all my life long; neither *shall*³ I love Oliver, his brother, nor any other of the twelve peers.' "

The Story of Roland.

b. Determination.

1. " 'If I'm a beggar born,' she said,
'I *will* speak out, for I dare not lie.' "

Lady Clare.

2. *Cæsar*. "You are come in very happy time
To bear my greeting to the senators
And tell them that I will not come to-day;
Can not is false, and that I dare not, falser;
I *will* not come to-day; tell them so, Decius."

Julius Cæsar, II. 2.

¹ In expressions of command only the second and third persons are used.

² The first person in prophecy is used only in the Bible.

³ Notice that the terms of simple futurity are used with expressions of feeling or emotion. Write, "I *shall* be glad," "I *should* be sorry," etc.

3. *Orlando*. "O Rosalind, these trees *shall* be my books,

And in their barks my thoughts I'll character."

As You Like It, III. 2.

c. Promise.

1. "And by my word, the bonny bird
In danger *shall* not tarry."

THOMAS CAMPBELL, *Lord Ullin's Daughter*.

2. "Come live with me and be my love,
And we *will* all the pleasures prove
That hills and valleys, dale and field,
And all the craggy mountains yield.

The shepherd swains *shall* dance and sing
For thy delight each May morning."

CHRISTOPHER MARLOWE, *The Passionate Shepherd to His Love*.

3. "We two *will* wed to-morrow morn,
And you *shall* still be Lady Clare."

Lady Clare.

d. Command.

1. *Cæsar*. "Mark Antony *shall* say I am not well
Here's Decius Brutus, he *shall* tell them so."

Julius Cæsar, II. 2.

2. *Bassanio*. "You *shall* not seal to such a bond
for me,
I'll rather dwell in my necessity."

The Merchant of Venice, I. 3.

e. Foretelling (prophecy).

1. "For in this same day I *will* bring forth your army
out of the land of Egypt."

Exodus xii. 17.

2. "The land that was desolate and impassable *shall* be glad, and the wilderness *shall* rejoice, and *shall* flourish like the lily."
Isaiah xxxv. 1.

3. *Bishop of Carlisle*. "And if you crown him, let me prophesy:

Peace *shall* go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound."

King Richard II., iv. 1.

4. "The stars of midnight *shall* be dear
To her; and she *shall* bend her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face."

WORDSWORTH, *Three Years She Grew*.

LESSON XIX.

SHALL AND WILL, auxiliary verbs (Continued).

I. In a question use the form of the auxiliary expected in the answer. Notice then whether the answer is expected in the terms of simple futurity, determination, promise, command, or foretelling.

Use "shall" ("should") always with the *first* person in a question, whatever be the terms in which the answer is implied.

EXAMPLES.

1. Promise.

Celia. "Will you, Orlando, have to wife this Rosalind?"

Orlando. I will."

As You Like It, IV. 1.

2. Simple Futurity.

“‘But *will* Ingé never come up here again?’ asked the little girl. And the reply was, ‘She *will* never come up again.’”

ANDERSEN, *The Girl Who Trod on a Loaf*.

3. Command.

Decius. “*Shall* no man else be touched but only Cæsar.”

Julius Cæsar, II. 1.

Answer implied in terms of command, “No other man *shall* be touched.”

4. Foretelling.

Portia. “. . . We’ll see our husbands
Before they think of us.

Nerissa. *Shall* they see us?

Portia. They *shall*, Nerissa.”

The Merchant of Venice, III. 4.

5. *Shylock*. “I stand for judgment. Answer, *shall* I have it?”

The Merchant of Venice, IV. 1.

Answer implied in terms of promise, “You *shall*,” or “You *shall not*.”

6. “*Shall* I, wasting in despair,
Die because a woman’s fair?”

GEORGE WITHER, *The Author’s Resolution in a Sonnet*.

Answer implied in terms of determination, “I *will not* die.”

II. In all dependent clauses except those of indirect discourse, (a) use “*shall*” (“*should*”) in all three persons to express the idea of simple futurity; (b) use “*will*” (“*would*”) throughout to emphasise the idea of determination.

EXAMPLES.

a. Simple futurity.

1. *Decius*. "If you *shall* send them word you will not come,

 Their minds may change." *Julius Cæsar*, II. 2.

2. *Decius*. "Break up the Senate till another time,
 When Cæsar's wife *shall* meet with better dreams."

Ibid.

3. "The Prince was to declare the victor in the first day's tourney, who *should* receive as prize a war-horse of exquisite beauty and matchless strength." *Ivanhoe*.

4. *Antonio*. "These griefs and losses have so baited me

 That I *shall* hardly spare a pound of flesh
 To-morrow, to my bloody creditor."

The Merchant of Venice, III. 3.

b. Determination.

1. *Rosalind*. "If you *will* be married to-morrow, you shall;

 And to Rosalind if you will." *As You Like It*, V. 2.

2. *King Henry*. "If they *will* fight us, let them come down."

King Henry V., iv. 7.

3. "I am now teaching him the Master Words of the Jungle that shall protect him with the Birds and the Snake People, and all that hunt on four feet, except his own pack. He can now claim protection, if he *will* only remember the words, from all in the Jungle."

KIPLING, *The Jungle Book*, *Kaa's Hunting*.

III. In indirect discourse, use the form originally used by the speaker or writer. Notice that a change of *person does not change* the auxiliary.

EXAMPLES.

1. "And the Snow Queen had said: —

"If you can find out this figure, you *shall* be your own master, and I *will* give you the whole world and a new pair of skates."

"The Snow Queen had said that if he found them out, he *should* be his own master, and she *would* give him the whole world and a new pair of skates."

The Snow Queen.

2. "Now Croesus gave commandment to the Lydians . . . that they should inquire of the oracles whether or no he *should* make war against the Persians, and whether he *should* seek to gain for himself any allies that should help him."

"They inquired of the oracles, saying, 'Croesus, King of the Lydians, and of other nations, holding these to be the only truth-speaking oracles that are among men, sendeth to you gifts that are worthy of your wisdom, and would now inquire of you whether he *shall* make war against the Persians, and also in what nations he *shall* seek for allies for himself.'"

Stories of the East from Herodotus.

3. *Malvolio*. "Madam, yond young fellow swears he *will* speak with you."

Twelfth Night, I. 5.

Determination expressed by speaker in original speech, "I *will* speak."

4. "Little did I dream that I *should* have lived to see such disasters fallen upon her in a nation of gallant men."

EDMUND BURKE, *Reflections on the Revolution in France.*

Simple futurity in original thought of the speaker, "I *shall* not have lived," etc.

5. "Then Schwartz' was quite pleased and said he [Gluck] *should*¹ have some of the gold of the river. But Gluck only begged he *would*¹ go to see what had become of Hans." *The King of the Golden River.*

Promise expressed in original speech, "You *shall* have." Favour asked in original speech, "*Will* you not go?"

6. "'O mother, dear mother,' cried Ernest, clapping his hands above his head, 'I do hope that I *shall* live to see him!'"

7. "It is true, Ernest had imagined that this longed-for personage *would*¹ appear in the character of a man of peace, uttering wisdom, and doing good, and making people happy." *The Great Stone Face.*

Notice (Ex. 6, Ex. 7) that the clauses dependent upon such verbs as *believe*, *feel*, *hope*, *imagine*, *think*, are considered clauses of indirect discourse.

LESSON XX.

SHALL AND WILL (*Continued*).

EXERCISE.

Explain the use of "shall" and "will," "should" and "would," in the following passages:—

1. "I will not stop to ask if this mode of addressing me be according to my brother's directions, or thine own

¹ Notice here the auxiliary of the future tense thrown into the past form after "said," "begged," "had imagined," verbs in the past.

insolent pleasure. If circumstances have, as thou sayest, deprived my niece of her natural protector, I will be to her as a father, nor shall she want aught which I have to give her. The lands of Geierstein are forfeited to the state, the castle is ruinous, as thou seest. . . . But where I dwell Anne of Geierstein shall dwell, as my children fare she shall fare, and she shall be to me as a daughter."

SCOTT, *Anne of Geierstein*.

2. "It were shame to me to live if thou diest. I sailed with thee and will die with thee. For otherwise men will account lightly of me, thinking that I betrayed thee or basely slew thee, that I might have thy kingdom, marrying thy sister, who shall inherit it in thy stead. Not so: I will die with thee, and my body shall be burnt together with thine."

Iphigenia among the Taurians.

3. "And Pylades swore to him that he would build him a tomb, and be a true husband to his sister." *Ibid.*

4. "After this, Iphigenia came forth, holding a tablet in her hand. And she said, 'Here is the tablet of which I spake. But I fear lest he to whom I shall give it shall haply take no account of it when he is returned to the land.'"

Ibid.

5. "And Orestes consented, saying that she also should bind herself with an oath that she would deliver one of the two from death. So she swore by Artemis that she would persuade the king and deliver Pylades from death. And Pylades swore on his part by Zeus, the father of heaven, that he would give the tablet to those whom it should concern."

Ibid.

6. "When the golden Indian on the Province House

shall shoot his arrow, and when the cock on the old South spire shall crow, then look for a royal governor again."

Legends of the Province House.

7. "'To-morrow,' answered the weird woman, 'I will lead you out of this cavern and show you the road which you shall take. Follow it until you reach the seashore and a little inn, where you will meet the dwarf Brunello. You will readily know him, for an uglier little being never called himself a man.'"

The Story of Roland.

8. "'And how long shall this fearful payment of tribute continue?' asked the king. And the oracle answered, 'Until a hero shall come to Ebuda's shores brave enough and strong enough to slay the orc. Then, and not till then, will Proteus withdraw the curse which he has laid upon you, and leave your people in peace.'"

Ibid.

9. "But he said, 'I go: yet promise me one thing ere I go; that if I slay this beast you will be my wife.'"

The Greek Heroes, Perseus.

10. "The people prayed for the coming of the hero who should deliver their loved ones from this dreadful doom."

The Story of Roland.

11. "'I will be what you wish me to be,' I replied with eagerness, 'you have but to choose my path, and you shall see me pursue it with energy, were it only because you command me.'"

Redgauntlet.

12. "They would now and then, to be sure, get a little warm in argument."

The Sketch-Book.

LESSON XXI.

SHALL AND WILL (*Continued*).

EXERCISE.

Explain the use of "shall" and "will," "should" and "would," in the following passages:—

1. "'Never, never!' said the pertinacious old dame. 'Here will I abide; and King George shall still have one true subject in his disloyal province.'"

Legends of the Province House.

2. "Now what shall I say to my wife? For that she is rightly come to the marriage of her daughter who can deny? But what will she say when she knoweth my purpose? And of the maiden what shall I say? Unhappy maiden, whose bridegroom shall be death! For she will cry to me, 'Wilt thou kill me, my father?'"

Stories from the Greek Tragedies, Iphigenia in Aulis.

3. "For I love thee well when I see how noble thou art. And if thou wilt, I will carry thee away to my home. And I doubt not, that I shall save thee, though all the men of Greece be against me."

Ibid.

4. "But the maiden answered, 'What I say I say with full purpose. Nor will I that any man should die for me, but rather will I save this land of Greece.'" *Ibid.*

5. "Washington then went on to say that he would do his best, and refused all pay for his services, asking only that Congress should pay his expenses, of which he would keep an exact account."

H. A. GUERBER, The Story of the Thirteen Colonies.

6. "'To-morrow you shall go out in your new clothes;'

said her mother; and the little one looked up at her hat and down at her frock, and said, with a bright smile, 'Mother, what will the little dogs think when they see me in all these beautiful new things?'"

ANDERSEN, *What the Moon Saw.*

7. *Iphigenia*. "I will tell them what hath been written in the tablet; and if it perish, thou shalt tell them again; but if not, then thou shalt give it as I bid thee.

Pylades. And to whom shall I give it?

Iphigenia. Thou shalt give it to Orestes, son of Agamemnon."

Iphigenia among the Taurians.

8. "I was the first to call thee 'father,' and the first to whom thou didst say 'my child.' And thou wouldst say to me, 'Some day, my child, I shall see thee a happy wife in the home of a rich husband.' And I would answer, 'And I will receive thee with all love when thou art old, and pay thee back for all the benefits thou hast done unto me.'"

Iphigenia in Aulis.

9. "Ceres answered that Hecate was welcome to go back thither herself, but that, for her part, she would wander about the earth in quest of the entrance to King Pluto's dominions." *Tanglewood Tales, The Pomegranate Seeds.*

LESSON XXII.

SHALL AND WILL (*Continued*).

EXERCISE.

I. Write the following passages (Lesson XX. 1, 2, 7, 8, 11; Lesson XXI. 1, 2, 3, 7, 8) in the form of indirect discourse (a) after a verb in the present and (b) after

a verb in the past tense; for example, introduce 1 as follows:—

(a) He says that he will not stop to ask whether this mode of addressing him be, etc.

(b) He said that he would not stop to ask whether this mode of addressing him were, etc.

In writing the quotations in the indirect form after a verb in the past tense keep in mind that the tense of a dependent verb is always determined with relation to the main verb; notice then whether the action expressed by the dependent verb is (a) contemporaneous with that expressed by the principal verb, (b) subsequent to it, (c) previous to it; ¹ *e.g.*—

a. Contemporaneous.

He says that he hears it, or is hearing it.

He will say that he hears it, or is hearing it.

He said that he heard it, or was hearing it.

He has said that he heard it, or was hearing it.

He had said that he heard it, or was hearing it.

b. Subsequent.

He says that he shall hear it.

He will say that he shall hear it.

He said that he should hear it.

He has said that he shall hear it.

He had said that he should hear it.

¹ Keep in mind, however, that when the present tense is used to state a general truth or an unalterable fact, it is not changed even after a verb in the past tense; *e.g.*—

“Blessed be the memory of the writer who helped to teach us that we *have* a country, and showed us that we were to have a literature of our own.”

OLIVER WENDELL HOLMES, *Irving's Powers of Idealization.*

c. Previous.

He says that he has heard it already.

He says that he had heard it before that time.

He will say that he has heard it already.

He said that he had heard it already.

He has said that he had heard it before that time.

He had said that he had heard it before that time.

II. Write the following passages (Lesson XX. 5; Lesson XXI. 5, 9) in the form of direct discourse.

LESSON XXIII.

THE SUBJUNCTIVE MOOD.

The subjunctive mood is used in expressions of (a) uncertainty, and (b) unreality (that which is not yet realised). It is used then (c) in expressions of what is contrary to fact; and also in expressions (d) of purpose, and (e) of desire, because these in themselves imply unreality,—that is, the wish is implied or expressed that some condition should exist which does not exist, or that something should be other than it is.

Learn the forms of the verb “to be” in the subjunctive mood.

PRESENT TENSE.

If, though, lest, etc., *I be*.

If, though, lest, etc., *thou be*.

If, though, lest, etc., *he be*.

If, though, lest, etc., *we be*.

If, though, lest, etc., *you be*.

If, though, lest, etc., *they be*.

PAST TENSE.

If, though, lest, etc., *I were*.
 If, though, lest, etc., *thou wert*.
 If, though, lest, etc., *he were*.
 If, though, lest, etc., *we were*.
 If, though, lest, etc., *you were*.
 If, though, lest, etc., *they were*.

In other verbs there is no change of form in this mood, except in the second and third persons singular, where the form is the same as in the first person.

The subjunctive mood is formed also by the use of the auxiliaries "may" ("might"), "should," and "would."¹

EXAMPLES.

a. Expressions of uncertainty.

1. "Then to the well-trod stage anon,
 If Jonson's learned sock *be* on,
 Or sweetest Shakespeare, Fancy's child,
 Warble his native wood-notes wild."

MILTON, *L'Allegro*.

2. "Cæsar had his Brutus, Charles I. his Cromwell,
 and George III. — may profit by their example. If this
be treason, make the most of it."

PATRICK HENRY.

3. "Fair youth, you are too bold; but I can help you,
 weak as I am. I will give you a sword, and with that,
 perhaps, you *may* slay the beast; and a clue of thread,
 and by that, perhaps, you *may* find your way out again."

The Greek Heroes, Theseus.

4. *King Henry*. "But if it *be* a sin to covet honour,
 I am the most offending soul alive." *King Henry V.*, iv. 3.

¹ Compare Lessons XXV. and XXVI.

b. Expressions of unreality.

1. "Then said Achilles, 'Lady, I *should* count myself most happy if the gods would grant thee to be my wife.'"

Iphigenia in Aulis.

In this conditional sentence the conclusion, "I should count myself most happy," is expressed in terms of unreality, because the happiness is as yet only an idea, to be realised "if the gods would grant," etc.; the condition denotes the uncertainty of the speaker as to the gods' granting his wish.

2. "Brown is the more reckless of the two, I *should* say; East *wouldn't* get into so many scrapes without him."

THOMAS HUGHES, *Tom Brown at Rugby.*

Here one condition is understood; i.e. "I should say [if I were asked to give my opinion]," and another is implied in "without him"; i.e. "East wouldn't get into so many scrapes [if he were here without Brown]."

3. "Teach me half the gladness

That thy brain must know,

Such harmonious madness from my lips *would* flow,

The world *would* listen then, as I am listening
now."

PERCY BYSSHE SHELLEY, *To a Skylark.*

Here a condition is implied; i.e. "[If you would] teach me."

c. Expressions of what is contrary to fact.

Notice that the conclusion to a condition contrary to fact is necessarily an expression of unreality, because the thought expressed in it is not realised.

1. "Believe me, if I *were* really aware of any secret, you should learn it before we part. But I have no such *knowledge*."

The House of the Seven Gables.

2. "Ulysses tried to catch the bird, but it fluttered nimbly out of his reach, still chirping in a piteous tone, as if it could have told a lamentable tale *had* it only been gifted with human language."

Tanglewood Tales, Circe's Palace.

I.e. "if it had been gifted."

d. Expressions of purpose.

1. "'Not so,' replied the Nightingale, '. . . I cannot build my nest in the palace, . . . but let me come when I feel the wish; then I will sit in the evening on the spray yonder by the window, and sing you something, so that you *may* be glad and thoughtful at once.'"

ANDERSEN, The Nightingale.

2. "They went on a little farther, and soon heard the sound of a drum and fife. Daffydowndilly pricked up his ears at this, and besought his companion to hurry forward, that they *might* not miss seeing the soldiers.

"'Quick step! Forward march!' shouted a gruff voice.

"'This is certainly old Mr. Toil,' said Daffydowndilly, in a trembling voice, 'Let us run away, for fear he *should* make us enlist in his company.'"

Little Daffydowndilly.

e. Expressions of desire.

1. *Rosalind.* "The little strength I have, I *would*¹ it were with you."

2. *Celia.* "Your heart's desires *be* with you!"

As You Like It, I. 2.

3. *Cassius.* "Ay, do you fear it?
Then must I think you *would*¹ not have it so."

¹ See footnote, p. 90.

4. *Brutus*. "I *would*¹ not, Cassius, yet I love him well."
Julius Cæsar, I. 2.
5. "And grant it, Heaven, that all who read
May find as dear a nurse at need."
Dedication to A Child's Garden of Verses.

LESSON XXIV.

THE SUBJUNCTIVE MOOD (*Continued*).

When the conjunctions "if," "though," etc., introduce admissions of fact, the indicative, not the subjunctive mood, is used."²

EXAMPLES.

1. "If *I'm* a beggar born,' she said,
 'I will speak out, for I dare not lie.'
 "If you *are* not the heiress born;
 And I,' said he, 'the lawful heir,
 We two will wed to-morrow morn.'" *Lady Clare*.
2. "If my lord *was* not a little proud of his beauty,
 my lady adored it." *THACKERAY, Henry Esmond*.
3. "John Gilpin kissed his loving wife;
 Well pleased was he to find
 That though on pleasure she *was* bent,
 She had a frugal mind."
WILLIAM COWPER, John Gilpin.

¹ Here "would" is the subjunctive form not of the auxiliary but of the notional verb "will," meaning "to wish."

² Often the indicative instead of the subjunctive mood is used after these conjunctions in expressions of doubt or uncertainty; the modern tendency is to do away with the use of the subjunctive in cases of uncertainty, except in the past tense of the verb "to be"; "was" is not used instead of "were."

4. "But remember always, as I told you at first, that this is all a fairy tale, and only fun and pretence; and therefore you are not to believe a word of it, even if it is true."

The Water-Babies.

5. "If in my youth I *have been* pure in heart,
If mingling with the world I *am* content
With my own modest pleasures, and *have lived*
With God and Nature communing, removed
From petty enmities and low desires,
The gift is yours." WORDSWORTH, *The Prelude*, Bk. II.

EXERCISE.

In the passages that follow select one of the two words in brackets, and give the reason for your choice in each case: —

1. If a bird

[	be]
	is	

 dropped out of the nest, it belongs to the man who picks it up. If a jewel

[	be]
	is	

 cast by the wayside, it is his who

[	dare]
	dares	

 win it and wear it.

2. If to do

[	were]
	was	

 as easy as to know what

[	was]
	were	

 good to do, chapels had been churches, and poor men's cottages princes' palaces.

3. "And will you kill the Minotaur? How, then?"

"I know not, nor do I care: but he must be strong if he

[	be]
	is	

 too strong for me."

4. If the young man

[	is]
	be	

 so dangerous, why do you let him stay? If he

[	do]
	does	

 nothing more he may set the house on fire.

5. Nevertheless, whether or no it $\left[\begin{smallmatrix} \text{was} \\ \text{were} \end{smallmatrix} \right]$ entirely owing to the inauspicious commencement of their acquaintance, she still acted under a certain reserve.

6. There's a strange lonesome look about this side of the house; so that my heart misgave me, somehow or other, and I felt as if there $\left[\begin{smallmatrix} \text{was} \\ \text{were} \end{smallmatrix} \right]$ nobody alive in it.

7. For if the oppression of one man $\left[\begin{smallmatrix} \text{be} \\ \text{is} \end{smallmatrix} \right]$ hard to bear, how much less to be endured is that which a man suffereth from the multitude.

8. Let us do the deed this very day; or verily, if this day $\left[\begin{smallmatrix} \text{pass} \\ \text{passes} \end{smallmatrix} \right]$ and it $\left[\begin{smallmatrix} \text{be} \\ \text{is} \end{smallmatrix} \right]$ not done, I will go before any other, and tell the whole matter.

9. Seeing then that these things $\left[\begin{smallmatrix} \text{be} \\ \text{are} \end{smallmatrix} \right]$ so, we need good counsel that we may return in safety.

10. If thou $\left[\begin{smallmatrix} \text{thinkest} \\ \text{think} \end{smallmatrix} \right]$ thyself able to meet me in battle, stay from thy wanderings and fight with me; but if thou $\left[\begin{smallmatrix} \text{confessest} \\ \text{confess} \end{smallmatrix} \right]$ thyself to be not worthy, cease from this running and let us talk together.

11. If he $\left[\begin{smallmatrix} \text{fail} \\ \text{fails} \end{smallmatrix} \right]$, you will have good riddance of him; for he can never come back. If he $\left[\begin{smallmatrix} \text{succeeds} \\ \text{succeed} \end{smallmatrix} \right]$ it will still be well.

12. If she $\left[\begin{smallmatrix} \text{be} \\ \text{is} \end{smallmatrix} \right]$ so abandoned to her sorrow as it is *spoke*, she never will admit me.

13. "Come along at once, my little one," cried the leader. "The King wants you for robbing his table."

"Tell the King," he answered, "that I am holding high court at home to-day, and that if he $\begin{bmatrix} \text{want} \\ \text{wants} \end{bmatrix}$ me, he must come after me himself."

14. And now that he had found them, he looked as though he $\begin{bmatrix} \text{were} \\ \text{was} \end{bmatrix}$ afraid of them both. Just about the same time the sun had gone down, and as the fog was collecting rapidly, it began to grow dark in earnest. I saw I must lose no time if I $\begin{bmatrix} \text{were} \\ \text{was} \end{bmatrix}$ to find the boat that evening.

15. If Charlemagne $\begin{bmatrix} \text{reach} \\ \text{reaches} \end{bmatrix}$ not Italy within a month, ill will it fare with his friends.

16. If a man $\begin{bmatrix} \text{has} \\ \text{have} \end{bmatrix}$ been gifted with the heart of a hare, he can not exchange it for that of a lion.

17. If I $\begin{bmatrix} \text{was} \\ \text{were} \end{bmatrix}$ to tell you anything that seemed to you strange, you would not believe it.

18. You can, if you $\begin{bmatrix} \text{are} \\ \text{be} \end{bmatrix}$ as brave a youth as I believe you to be.

19. There was nothing remarkable to be detected, at first sight, in any of the valleys and dells that lay among the precipitous heights of the mountains. Nothing at all; unless indeed it $\begin{bmatrix} \text{were} \\ \text{was} \end{bmatrix}$ three spires of black smoke, which issued from what seemed to be the mouth of a cavern.

20. To-morrow morning the worthiest warriors in my realm shall meet thy brother in a trial of arms. If

any man $\begin{bmatrix} \text{fail} \\ \text{fails} \end{bmatrix}$ he forfeits his freedom.

21. I dare not stay after you are gone; for my father will kill me miserably if he $\begin{bmatrix} \text{knows} \\ \text{know} \end{bmatrix}$ what I have done.

22. And, indeed, if there $\begin{bmatrix} \text{were} \\ \text{was} \end{bmatrix}$ to be any difference between a girl's education and a boy's, I should say that of the two the girl should be earlier led into deep and serious subjects.

LESSON XXV.

THE SUBJUNCTIVE MOOD (*Continued*).

I. Examples illustrating the use of "could" (*notional verb*) as the past tense (*a*) of the indicative mood, (*b*) of the subjunctive.

a. Indicative mood.

1. "Now from the rock Tarpeian,
Could the wan burghers spy
 The line of blazing villages
 Red in the midnight sky." *Horatius.*

2. "I began to like this man. He answered your questions briefly and to the point, and never tried to be funny. I felt I *could* be confidential with him."

KENNETH GRAHAME, *The Golden Age, The Roman Road.*

b. Subjunctive mood.

1. *Portia.* "If I *could* bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach." *The Merchant of Venice, I. 3.*

2. "I *could* not love thee, dear, so much,
Lov'd I not Honour more."

RICHARD LOVELACE, *To Lucasta, on Going to the Wars.*

II. Examples illustrating the use of "might" (*notional verb*) as the past tense (a) of the indicative mood, (b) of the subjunctive.

a. Indicative mood.

1. "I now began to consider that I *might* yet get a great many things out of the ship, . . . particularly some of the rigging."

Robinson Crusoe.

2. "They *might* dabble in the pond all day, hunt the chickens, climb trees in the most uncompromising Sunday clothes; they were free . . . to fire cannons and explode mines on the lawn: yet they never did any of these things."

The Golden Age, The Olympians.

b. Subjunctive mood.

1. "Friend of my bosom, thou more than my brother,
Why wert thou not born in my father's dwelling,
So *might* we talk of the old familiar faces."

CHARLES LAMB, *The Old Familiar Faces.*

2. "An ugly reef is this of the Dhu-Heartach; no pleasant assemblage of shelves, and pools, and creeks, about which a child *might* play for a whole summer without weariness, like the Bell Rock or the Skerryvore."

Memories and Portraits, Memoirs of an Islet.

3. "I would, my father, that I had the voice of Orpheus, who made even the rocks to follow him, that I *might* persuade thee; but now all that I have I give, even these tears."

Iphigenia in Aulis.

EXERCISE.

In the examples that follow distinguish between "may" ("might") (*notional verb*), in the indicative and in the subjunctive mood, and "may" ("might") (*auxiliary verb*), used in forming the subjunctive; distinguish also between the indicative and the subjunctive of "could" (*notional verb*).

1. "Thou knowest how I have given my life for thy life. For when I might have lived, and had for my husband any prince of Thessaly that I would, and dwelt here in wealth and royal state, yet could I not endure to be widowed of thee."

Stories from the Greek Tragedies, The Story of Alcestis.

2. "And Darius, seeing that the Scythians were in much confusion, inquired what this might mean."

Stories of the East from Herodotus.

3. *King Henry*. "May I with right and conscience make this claim?" *King Henry V., i. 2.*

4. *Cassius*. "I know not what may fall; I like it not." *Julius Cæsar, III. 1.*

5. *Cassius*. "Know you how much the people may be moved
By that which he will utter?" *Ibid., III. 1.*

6. "Tell me what these dangers are, that I may judge whether manhood calls upon me to face them or fly them." *Redgauntlet.*

7. "We will sacrifice everything except our lives and our knightly honour, in order that there may be peace between us and the king." *The Story of Roland.*

8. "A black shadow dropped down into the circle. It was Bagheera, the Black Panther. . . . 'O Akela, and ye, the Free People,' he purred, 'I have no right in your assembly; but the Law of the Jungle says that if there is a doubt which is not a killing matter in regard to a new cub, the life of that cub may be bought at a price. And the law does not say who may or may not pay that price. Am I right? . . . To kill a naked cub is shame. Besides, he may make better sport for you when he is grown.' "

The Jungle Book, Mowgli's Brothers.

9. "Be this as it may, little Daffydowndilly had learned a good lesson."

Little Daffydowndilly.

10. "See, little one, here are four annas to spend in sweetmeats, because thou hast a little head under that great thatch of hair. In time thou mayest become a hunter too."

The Jungle Book, Toomai of the Elephants.

11. "There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it, or at any rate a book of rules for shutting people up like telescopes."

Alice in Wonderland.

12. "I remember seeing some hoof-marks round about the brink of the fountain. Pegasus might have made those hoof-marks; and so might some other horse."

A Wonder-Book, The Chimæra.

13. "'I daresay you're wondering why I don't put my arm round your waist,' said the duchess, after a pause: 'the reason is, that I'm doubtful about the temper of your flamingo. Shall I try the experiment?'"

"'He might bite,' Alice cautiously replied."

Alice in Wonderland.

14. *Brutus*. "He would be crowned:

How that might change his nature, there's the question."

Julius Cæsar, II. 1.

15. "The poor woman put the house together for herself. It was little and narrow, and the single window was quite crooked. The door was too low, and the thatched roof might have shown better workmanship."

ANDERSEN, *Something*.

16. *Rosalind*. "Fair youth, I would I could make thee believe I love."

As You Like It, III. 2.

17. "'Do not say so,' replied the smith. 'If I could but get you a lodging for the night, I would carry you the next morning to Our Lady's Stairs, from whence the vessels go down the river for Dundee.'"

SCOTT, *The Fair Maid of Perth*.

18. "But as he spoke a whirlwind came and spun the Argo round and twisted the hawsers together, so that no man could loose them."

The Greek Heroes, The Argonauts.

19. "And when above the surges

They saw his crest appear,

All Rome sent forth a rapturous cry,

And even the ranks of Tuscany

Could scarce forbear to cheer."

Horatius.

20. "And he said that he did this that he might see foreign countries; but in truth he departed that he might not be obliged to change any of the laws that he had made. For the Athenians themselves could not change any, having bound themselves with great oaths to Solon that they would live for the space of ten years under the laws which he had made for them."

Stories of the East from *Herodotus*.

LESSON XXVI.

THE SUBJUNCTIVE MOOD (*Continued*).

I. Examples illustrating the use of "should" (*auxiliary verb*) (a) in the future tense of the indicative mood, thrown into the past form,¹ and (b) in the future tense of the subjunctive.

a. Indicative mood.

1. "He said he *should* get rid of his cold when he went out wood-cutting, and had to saw and split wood; for he was sawyer-master to the firewood guild."

ANDERSEN, *Twelve by the Mail*.

2. "Sir Roger observing that I listened with great attention to his account of a people who were so entirely new to me, said that if I would, they *should* tell our fortunes."

The Spectator, No. 130, July 30, 1711.

b. Subjunctive mood.

1. "I *should* be sorry to lose them, but I shan't let them stay if I don't see them gaining character and manliness."

Tom Brown at Rugby.

2. "And if I *should* live to be
The last leaf upon the tree
In the spring,
Let them smile, as I do now,
At the old forsaken bough

Where I cling." HOLMES, *The Last Leaf*.

II. Examples illustrating the use of "would" (*auxiliary verb*) (a) in the future tense of the indicative mood,

¹ See footnote, p. 80.

thrown into the past form,¹ and (*b*) in the future tense of the subjunctive.

a. Indicative mood.

1. "He felt that now the right and wrong of the whole matter *would* be made to appear."

HAWTHORNE, *Biographical Stories, Benjamin Franklin.*

2. "He spent his evenings cutting the wooden soles for skates, for he knew, he said, that in a few weeks there *would* be occasion to use these amusing shoes."

Twelve by the Mail.

b. Subjunctive mood.

1. "'My father,' she said, '*would* stoop to any deed of treachery for the sake of gold.'"

The Story of Roland.

2. "One *would* really have thought that something important was going on by the duck pond; but nothing was going on."

ANDERSEN, *The Neighbouring Families.*

3. *King Henry.* "I *would* not lose so great an honour
As one man more, methinks *would* share from me,
For the best hope I have."

King Henry V., iv. 3.

EXERCISE.

Give the mood and tense of each italicised form, distinguishing between notional and auxiliary verbs in the indicative and in the subjunctive mood.

1. "They never meant to do any more,—the Bandar-log never mean anything at all,—but one of them invented what seemed to him a brilliant idea, and he told all the others that Mowgli *would be* a useful person to keep in the tribe."

The Jungle Book, Kaa's Hunting.

2. "So they made themselves ready to help him when he *should call* upon them."

Stories of the East from Herodotus.

¹ See footnote, p. 80.

3. *Bolingbroke*. "What *would* you *have* me do?"

King Henry V., ii. 3.

4. "And they strained their eyes to watch him to the last, for they felt that they *should look* on him no more."

The Greek Heroes, The Argonauts.

5. "Toomai knew that so long as he lay still on Kala Nag's neck nothing *would happen* to him."

The Second Jungle Book, Toomai of the Elephants.

6. "For I *would see* the sun rise upon the glad New Year."

TENNYSON, *New Year's Eve*.

7. "O King, the men against whom thou art preparing to make war, have tunics of leather, and all their other garments also are of leather, and for food they have not what they *would*, but what they can get."

Stories of the East from Herodotus.

8. "There is nothing that *would amuse* you."

Twice Told Tales, The Sister Years.

9. "Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me
That with music loud and long
I *would build* that dome in air,
That sunny dome, those caves of ice!
And all who heard *should see* them there,
And all *should cry*, Beware! Beware!"

COLERIDGE, *Kubla Khan*.

10. *Portia*. "But lest you *should not understand* me well,

I *would detain* you here some day or two."

The Merchant of Venice, III. 2.

11. *King Henry*. "By my troth, I will speak my con-

science of the king. I think he *would* not *wish* himself anywhere but where he is."

12. *Bates*. "Then I *would* he *were* here alone; so *should* he *be* sure to be ransomed, and a many poor men's lives saved."

King Henry V., iv. 1.

13. "I told him on that day when he crammed his head and shoulders into this cave hunting for thy life, Little Frog,—I told him that the hunter *would be* the hunted."

The Jungle Book, Tiger! Tiger!

14. "But as this did not seem to make the lips quite red enough, Violet next proposed that the snow-child *should be* invited to kiss Peony's scarlet cheek."

The Snow Image.

15. "But tell me now, *were* I to give you a letter, what *would* you *do* to get it forward?"

Redgauntlet.

16. "It *would do* one's heart good to hear, on a club night, the shouts of merriment, the snatches of song, and now and then the choral bursts of half a dozen discordant voices."

The Sketch-Book, Little Britain.

17. "Therefore I *would fain bind* him with an oath that he will deliver it to them that *should have* it in the city of Argos."

Iphigenia among the Taurians.

18. "I remember the players have often mentioned it as an honour to Shakespeare that, in his writing, whatsoever he penned he never blotted out a line. My answer hath been, *Would* he had blotted a thousand."

BEN JONSON, Timber, or Discoveries.

19. "There was a curious drawl in the voice that made Mowgli turn to see whether by any chance the *Panther were making* fun of him."

The Second Jungle Book, The Spring Running.

20. "Pegasus whinnied, and, turning back his head, rubbed his nose tenderly against his rider's cheek. It was his way of telling him that though he had wings and *was* an immortal horse, yet he *would perish*, if it *were* possible for immortality to perish, rather than leave Bellerophon behind." *A Wonder-Book, The Chimæra.*

21. "They sent certain men in a ship of fifty oars, who *should see* for themselves how things were with Cyrus and the Ionians." *Stories of the East from Herodotus.*

22. "They seemed positively to think that the snow-child *would run* about and play with them." *The Snow Image.*

LESSON XXVII.

INFINITIVE AND PARTICIPLE.

I. Be careful not to replace "to," the sign of the infinitive, by the conjunction "and;" e.g. —

Incorrect Form.

Correct Form.

You must try <i>and</i> see us with your heart, my dear child, said his mother.	"You must try <i>to</i> see us with your heart, my dearchild," said his mother."
---	--

HAWTHORNE,
Biographical Stories.

I should like to hear her try <i>and</i> repeat something now.	"I should like to hear her try <i>to</i> repeat something now." <i>Alice in Wonderland.</i>
--	---

II. When a verb compounded with a past participle and a verb compounded with an infinitive are used together, be careful not to omit either the participle or the infinitive; e.g. —

Incorrect Form.

Come and sit by my side
in the high-seat where man
has never sat, and I will tell
thee of things that *have* and
are yet to be.

He is one of those con-
soling and hope-inspiring
marks which stand forever
to remind our weak and
easily discouraged race how
high human goodness and
perseverance *have* and *may*
be carried again.

Correct Form.

"Come and sit by my side
in the high-seat where man
has never sat, and I will tell
thee of things that *have been*
and *are yet to be*."

The Story of Siegfried.

"He is one of those con-
soling and hope-inspiring
marks which stand forever
to remind our weak and
easily discouraged race how
high human goodness and
perseverance *have been car-
ried*, and *may be carried*
again."

ARNOLD,

Essay on Marcus Aurelius.

III. Use "cannot but"¹ with the infinitive, or "cannot help" with the present participle. The expression "cannot help but" is incorrect, because both "but" and "help" are not necessary to the sense; e.g. —

1. "The covetous, the angry, the proud, the jealous, the talkative, *cannot but* make ill friends."

The Fruits of Solitude.

2. "And the boy on one side was scratching his name on the oak panelling in front, and he *couldn't help* watching to see what the name was."

Tom Brown at Rugby.

IV. Tense of the infinitive.

The tense of a dependent verb must be determined with relation to the principal verb. (See Lesson XXII.)

¹ "But" is here used in the sense "otherwise than." See Lesson XXXI.

When the action expressed by the dependent verb is previous to that expressed by the principal verb, use the perfect infinitive; when it is contemporaneous with it or subsequent to it, use the present infinitive; *e.g.*—

Incorrect Form.

Little did I dream that I should have lived *to have seen* such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards *to have avenged* even a look that threatened her with insult.

I am not likely ever to have the feeling of loneliness you express. . . . If I were at all in the habit of shedding tears, I should have felt inclined *to have done so* at your description of your present situation.

Correct Form.

“Little did I dream that I should have lived *to see* such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards *to avenge* even a look that threatened her with insult.”
Reflections on the Revolution in France.

“I am not likely ever to have the feeling of loneliness you express. . . . If I were at all in the habit of shedding tears, I should have felt inclined *to do so* at your description of your present situation.”

HAWTHORNE, *Letters*.

Comment on the tense of the infinitive in the examples that follow:—

1. “It is good *to have been* young in youth, and as years go on *to grow* older.”

STEVENSON, Preface to *Virginibus Puerisque*.

2. "Mr. Mulliner was an object of great awe to all of us. He seemed never *to have forgotten* his condescension in coming to live at Cranford." *MRS. GASKELL, Cranford.*

3. "This was probably the effect of the superstitious belief impressed on his mind by Rudolph's tale respecting her mother, . . . which was confirmed by her sudden appearance in a place and situation where she was so little *to be expected*. He had not much time, however, to speculate upon her appearance or demeanour, for, mounting the stairs with a lighter pace than he was able at the time *to follow* closely, she was no longer *to be seen* when he reached the landing-place." *Anne of Geierstein.*

4. "I should like *to have been* Shakespeare's shoeblack, just *to have lived* in his house, just *to have worshipped* him,—*to have run* on his errands, and *seen* that sweet, serene face." *THACKERAY, The English Humourists.*

5. "When I seemed *to have been dozing* a long while, the master at Salem House unscrewed his flute into the three pieces, put them up as before, and took me away." *David Copperfield.*

6. "I am going, O my people,
On a long and distant journey;
Many moons and many winters
Will have come, and will have vanished,
Ere I come again *to see* you." *Hiawatha.*

7. "Perhaps he wished *to have seen* the tomb of Nelson." *CHARLES LAMB, Essays of Elia, The Tombs in the Abbey.*

8. "And first he pretended *to have forgiven* Perseus, and *to have forgotten* Danaë." *The Greek Heroes, Perseus.*

LESSON XXVIII.

AGREEMENT OF VERB AND SUBJECT.

Be sure that the verb agrees with its subject. Confusion is sometimes caused (a) by a misunderstanding in regard to the antecedent of a relative pronoun, (b) by the intervention of a modifying phrase containing a plural noun or pronoun.

EXAMPLES.

Incorrect Form.

a. I am not one of *those* who *thinks* the people are never in the wrong.

b. To be brief, there is scarce an ornament of either sex which *one or other* of my correspondents *have* not inveighed against with some bitterness, and recommended to my observation.

Correct Form.

"I am not one of *those* who *think* the people are never in the wrong."

BURKE, *Thoughts on the Cause of the Present Discontents.*

"To be brief, there is scarce an ornament of either sex which one or other of my correspondents *has* not inveighed against with some bitterness and recommended to my observation."

The Spectator,
Monday, March 19, 1711.

EXERCISE.

Select the correct word from those in brackets in the sentences that follow, and give the reason for your choice in each case: —

1. The sound of clattering hoofs and ringing armour
[was
were] heard far down the road.

2. This splendid troop consisted of five hundred men, and each of the horses which it contained $\begin{bmatrix} \text{was} \\ \text{were} \end{bmatrix}$ worth an earl's ransom.

3. Each of us $\begin{bmatrix} \text{has} \\ \text{have} \end{bmatrix}$ a golden fleece to seek, and a wild sea to sail over.

4. Every one of them $\begin{bmatrix} \text{was} \\ \text{were} \end{bmatrix}$ aware that we desolate more than replenish the earth.

5. Which of these two sorts of men $\begin{bmatrix} \text{seems} \\ \text{seem} \end{bmatrix}$ to you more blest?

6. If any one of you six $\begin{bmatrix} \text{make} \\ \text{makes} \end{bmatrix}$ a signal of any description, that man's dead.

7. She had acquired that sort of courage and self-confidence which $\begin{bmatrix} \text{arise} \\ \text{arises} \end{bmatrix}$ from the habitual and constant deference of the circle in which we live.

8. He was one of those unreasonable people who $\begin{bmatrix} \text{care} \\ \text{cares} \end{bmatrix}$ a great deal more for $\begin{bmatrix} \text{their} \\ \text{his} \end{bmatrix}$ own rights and privileges than for the convenience of all the rest of the world.

9. She was one of those persons who $\begin{bmatrix} \text{possess} \\ \text{possesses} \end{bmatrix}$ as $\begin{bmatrix} \text{their} \\ \text{her} \end{bmatrix}$ exclusive patrimony the gift of practical arrangement.

10. A group of qualities $\begin{bmatrix} \text{distinguish} \\ \text{distinguishes} \end{bmatrix}$ the individual *from all other men.*

ADJECTIVES.

LESSON XXIX.

For indefinite adjectives, see Lesson VII. For "farther," "further" (adjectives), see Lesson XXXIV. (footnote, p. 135). For "like" (adjective), see Lesson XXXIV.

I. Such.¹

Use "such" alone (a) to mean *of this kind*, or (b) to express wonder or admiration. (c) Otherwise it should be limited by a "that" clause.²

EXAMPLES.

(a) "Such" used alone to mean *of this kind*.

1. *Miranda*. "There's nothing ill can dwell in *such* a temple." SHAKESPEARE, *The Tempest*, I. 2.

2. "Upon Saint Crispin's Day
Fought was this noble fray,
Which fame did not delay
To England to carry ;
O, when shall Englishmen
With *such* acts fill a pen,
Or England breed again
Such a King Harry ?"

MICHAEL DRAYTON, *The Ballad of Agincourt*.

(b) "Such" used alone to express admiration.

1. "It was either Pegasus, or a large, white bird, a very great way up in the air. And one other time, as I

¹ See also "such . . . as," correlatives, Lesson XXXIII.

² Compare footnote to Lesson XXXIV. on correct use of "so" and "such." Do not let the adjective "such" replace the adverb "so" before another adjective; for instance, never write, "he was *such* a great man," without defining how great.

was coming to the fountain with my pitcher, I heard a neigh. Oh, *such* a brisk and melodious neigh as that was! My very heart leaped with delight at the sound."

A Wonder-Book, The Chimæra.

2. "So many worlds, so much to do,
 So little done, *such* things to be!"

TENNYSON, *In Memoriam*, lxxii.

3. "My mind to me a kingdom is,
 Such present joys therein I find."

SIR EDWARD DYER, *My Mind to Me a Kingdom Is*.

4. "The first time I heard its cheerful little note, John, was that night when you brought me home. . . . Its chirp was *such* a welcome to me."

DICKENS, *The Cricket on the Hearth*.

(c) "Such" limited by a "that" clause.

1. "For she looked with *such* a look,
 And she spoke with *such* a tone
 That I almost received her heart into my own."

WORDSWORTH, *The Pet Lamb*.

II. Use of adjectives after "looks," "seems," and other neuter verbs.

Be careful to use the adjective, not the adverb, after the verbs "looks," "seems," etc., when the modifying word expresses a quality of the subject, not of the verb. In the examples that follow notice the difference in the meaning of such verbs when used with the adjective or with the adverb.

1. "The other day I was coming through . . . the road, carrying a big bunch of flowers, and met two *dirty, ragged* girls, who *looked eagerly* at my flowers.

Then one of them said, 'Give me a flower!' I hesitated, for she *looked* and spoke *rudely*; but when she ran after me I stopped and pulled out a large rose, and asked the other girl which she should like. 'A red one, the same as hers,' she answered. They actually did not know its name. Poor girls! they promised to take care of them, and went away *looking* rather *softened* and *pleased*, I thought; but perhaps they would pull them to pieces, and laugh at the success of their boldness. At all events, they made me very sad and thoughtful for the rest of my walk."

From a letter quoted in *Fors Clavigera*, Letter XLVI.

2. "I wonder if I've been changed in the night. Let me think. Was I the same when I got up this morning? I almost think I can remember *feeling* a little *different*."

Alice in Wonderland.

3. "Such a fish! . . . with a grand hooked nose and grand curling lip, and a grand bright eye, *looking* round him as *proudly* as a king, and surveying the water right and left as if all belonged to him. . . . And in a few minutes came another, and then four or five, and so on. . . . And at last one came *up* bigger than all the rest; but he came slowly and stopped, and *looked back*, and *seemed* very *anxious* and *busy*. And Tom saw that he was helping another salmon. . . . 'My dear,' said the great fish to his companion, 'you really *look* dreadfully *tired*.' . . . Then he saw Tom and *looked* at him very *fiercely*."

The Water-Babies.

III. Do not confuse adjectives with nouns. Notice that in the incorrect forms of the sentences that follow, adjectives are referred to as if they were nouns:—

Incorrect Form.

We see him *wise, just, self-governed, tender, thankful, blameless*, yet with *all these qualities*, agitated, stretching out his arms for something beyond.

Those who were not handsome were at least *happy*; and *this feeling* is a rare improver of your hard-favored visage.

But then he conceives him to be *courageous*, imperturbably *cool*, and inviolably *faithful*,—*qualities* most requisite for a conspirator.

Correct Form.

"We see him wise, just, self-governed, tender, thankful, blameless, yet with *all this* agitated, stretching out his arms for something beyond."

Essay on Marcus Aurelius.

"Those who were not handsome were at least happy; and *happiness* is a rare improver of your hard-favored visage."

*The Sketch-Book,
The Christmas Dinner.*

"But then he conceives him to possess the *qualities* most requisite for a conspirator, — . . . *courage, imperturbable coolness, . . . and inviolable fidelity.*"

Redgauntlet.

LESSON XXX.

COMPARISON.

I. Comparison of adjectives.

Remember when comparing two objects to use the comparative degree; the superlative is used in speaking of more than two; *e.g.* —

"And after supper all the heroes clapped their hands, and called on Orpheus to sing; but he refused, and said, 'How can I, who am the *younger*, sing before our ancient host?' "

The Greek Heroes, The Argonauts.

"I'm the *most remarkable* of all the five that were in the shell."

ANDERSEN, *Five Out of One Shell*.

II. Comparison of substantives.

a. Remember when making a comparison between one object and the other members of the class to which it belongs, not to omit "other," or some like word, in the second term of the comparison.¹

EXAMPLES.

Incorrect Form.

Man is altogether different from every animal, every living creature known.

This fierce spirit of liberty is stronger in the English colonies probably than in any people of the earth.

To serve King William for interest's sake would have been a monstrous hypocrisy and treason. Her pure conscience could no more have consented to it than to a theft, a forgery, or any base action.

Correct Form.

"Man is altogether different from every *other* animal, every *other* living creature known." RICHARD JEFFERIES, *The Story of My Heart*.

"This fierce spirit of liberty is stronger in the English colonies probably than in any *other* people of the earth." BURKE, *Speech on Conciliation with America*.

"To serve King William for interest's sake would have been a monstrous hypocrisy and treason. Her pure conscience could no more have consented to it than to a theft, a forgery, or any *other* base action." Henry Esmond.

¹ This caution applies especially to a comparison made by means of the comparative degree or the correlatives "so . . . as."

The boy's heart stood still and he breathed with sobs, the beauty and the grace of the hero were so far beyond anything he had seen.

However, the storm was so violent, that I saw what is not often seen, the master, the boatswain, and some more sensible than the rest, at their prayers.

"The boy's heart stood still . . . the beauty and the grace of the hero were so far beyond anything he had yet¹ seen." *The Golden Age, The Reluctant Dragon.*

"However, the storm was so violent, that I saw what is not often seen, the master, the boatswain, and some *others* more sensible than the rest, at their prayers." *Robinson Crusoe.*

b. Be careful not to use "other" in making a comparison when you do not wish to separate the object or idea from the class to which it belongs, that is, when the class is compared with the individual.

Incorrect Form.

The Princess thought that of all *other* sublunary things knowledge was the best.

If ever men had fidelity, 'twas they; if ever men squandered opportunity, 'twas they; and of all the *other* enemies they had, they themselves were the most fatal.

Correct Form.

"The Princess thought that of all sublunary things knowledge was the best."

Rasselas.

"If ever men had fidelity, 'twas they; if ever men squandered opportunity, 'twas they; and of all the enemies they had, they themselves were the most fatal."

Henry Esmond,

Bk. II. Chap. III., *The Stuarts.*

¹ Here "yet" gives the meaning "anything else."

Heracles was the strongest of all *others*. But Jason himself was the best of all the *other* archers.

"Heracles . . . was the strongest of all. . . . But Jason himself was the best of all the archers."

*The Greek Heroes,
The Argonauts.*

Of all the *other* picturesque characters of our Revolutionary period there is perhaps no one else who, in the memory of the people, is so closely associated with romantic adventure as Francis Marion.

"Of all the picturesque characters of our Revolutionary period there is perhaps no one else who, in the memory of the people, is so closely associated with romantic adventure as Francis Marion." JOHN FISKE,

The American Revolution.

For, indeed, there is no *other* nation in the whole world that is more careful to pay due reverence to the gods and to all holy things.

"For, indeed, there is no nation in the whole world that is more careful to pay due reverence to the gods and to all holy things."

Stories of the East from Herodotus.

Note that when the superlative degree is used in such a case, "other" is unnecessary, since here there is no need of separating the object from the remaining members of its class.

EXERCISE.

Write the following sentences correctly, choosing words from those in brackets whenever they are necessary to the sense: —

1. But me only he spared, seven weary years ago; for I alone of all [others] fitted his bed exactly, so he spared me, and made me his slave.

2. And among the knights who sat at the table there was $\left[\begin{array}{c} \text{no one} \\ \text{no one else} \end{array} \right]$ more noble or more handsome than Oliver. And among the ladies who added grace and beauty to the glad occasion $\left[\begin{array}{c} \text{not one} \\ \text{not another} \end{array} \right]$ was so fair as Oliver's sister, the matchless Alda.

3. Sir Kenneth was alive and well, and had been bestowed upon the great Arabian physician, who doubtless, of all [other] men, knew best how to keep him living.

4. As soon as Ulysses turned back, it ran up the trunk of a tree, and began to pick insects out of the bark with its long, sharp bill; for it was a kind of woodpecker, you must know, and had to get its living in the same manner as [other] birds of that species.

5. The old gentleman elbowed the people aside, and forced his way through the midst of them with a singular kind of gait, rolling his body hither and thither, so that he needed twice as much room as any [other] person there.

6. Few [other] painters have exerted so great an influence as did Giotto, for he was so far beyond all [others] of his time that no real advance on his work was made for almost a hundred years after he lived.

7. My sympathies, my inclinations, carry me more towards you than towards any [other] member of your family. I have the misfortune to be fonder of you than *of anything* [else] in the world.

8. Not knowing where [else] to go, he entered a Quaker meeting-house, sat down, and fell fast asleep.

9. It appears to me that "Poor Richard's Almanac" did more than anything [else] towards making him familiarly known to the public.

10. The Egyptians surpass all [other] men in wisdom, but this man surpasseth the Egyptians.

11. He had, indeed, raised finer plants; but it seemed that no one [else] had been favoured with so great success.

12. The truth was that he had learned from his magic books the secret and the value of this wonderful lamp, the owner of which would be made richer than any [other] earthly ruler.

13. This might have happened to any [other] man as well as me.

14. The bending of an ear of corn, the brow of a lion, the foam of a boar, and many [other] things, if you take them singly, are far enough from being beautiful.

15. She had addressed herself to me in the absence of anybody [else].

16. Because you find a thing very difficult, do not at once conclude that no [other] man can master it.

17. In the succeeding spring the perusal of old Isaac Walton's fascinating volume determined Edward to become "a brother of the angle." But of all [other] diversions which ingenuity ever devised for the relief of idleness, fishing is the worst qualified to amuse a man

who is at once indolent and impatient; and our hero's rod was speedily flung aside.

18. There was not one of the [other] gods whom he honoured more than Athene.

19. And indeed in those days there was not in the whole land of Asia any [other] nation that was more stalwart and valiant than the nation of the Lydians.

20. Of all the [other] kings of Egypt there has been none greater than Sesostriis.

21. This Amasis also subdued Cyprus and made it pay tribute, which none of the [other] kings before him had done.

22. He was turned out like a dog or some [other] profane person, into the common street.

23. After we had dined, or rather supped, I ordered Friday to take one of the canoes, and go and fetch our muskets and [other] firearms.

24. These thoughts rushed through his mind like a torrent, sweeping before them every [other] consideration of an opposite tendency.

25. Now these Ethiopians to whom Cambyses sent his messengers are said to be taller and fairer than all [other] men.

26. Also he gave more righteous judgment in all matters than any of the [other] kings of Egypt [before him].

27. Ben had a greater reverence for his father than for any [other] person in the world.

28. Old Simon Bradstreet was the last of that *departed* brotherhood. There was no [other] public

man remaining to connect the ancient system of government and manners with the new system.

29. But perhaps clay, or some [other] perishable material, might suffice.

30. There is no [other] country in the whole world that hath in it more marvellous things or greater works of buildings and the like than hath the land of Egypt. And as the heavens in this land are such as [other] men know not, . . . and the river is different from all [other] rivers in the earth, . . . so also do the manners of the Egyptians differ from the manners of all [other] men.

31. And these creatures, say the Persians, are swifter than anything [else] in the world.

III. In making a comparison be sure that the objects or ideas compared belong to the same class; *i.e.* compare men with men, feelings with feelings, qualities with qualities, etc.

EXAMPLES.

Incorrect Form.

The judge's volume of muscle could hardly be the same as the colonel.

The lieutenant-governor . . . had alighted from his horse . . . and crossed the colonel's threshold without other greeting than the principal domestic.

Correct Form.

"The judge's volume of muscle could hardly be the same as the *colonel's*."

The House of the Seven Gables.

"The lieutenant-governor . . . had alighted from his horse . . . and crossed the colonel's threshold without other greeting than *that of* the principal domestic."

Ibid.

An Indian . . . conducts the singing; other Indians compose the choir. . . . I have never seen *faces* more vividly lit up with joy than those Indian *singers*.

For though his *voice* was gentle and fawning, it was dry and husky like a *toad*.

Like all true *artists*, Irving's *style* at its best defies analysis.

He reminds one of Addison; but he is more simple, more broadly human. . . . His *humor* is less subtle than *Addison*, his intellect less keen.

With a *heart* about as tender as other *people*, he had a head as hard and impenetrable . . . as one of the iron pots which it was a part of his business to *sell*.

"An Indian . . . conducts the singing; other Indians compose the choir. . . . I have never seen *faces* more vividly lit up with joy than *the faces* of those Indian singers."

*Across the Plains,
The Old Pacific Capital.*

"For though his *voice* was gentle and fawning, it was dry and husky like a *toad's*."

The Greek Heroes, Theseus.

"Like all true *artists*, Irving has a style that at its best defies analysis."

MARY E. LITCHFIELD,
Introduction to *The Sketch-Book*.

"He reminds one of Addison; but he is more simple, more broadly human. . . . His *humor* is less subtle than *Addison's*, his intellect less keen." *Ibid.*

"With a *heart* about as tender as other *people's*, he had a head as hard and impenetrable . . . as one of the iron pots which it was a part of his business to *sell*." *The Snow Image.*

ADVERBS AND CONJUNCTIONS.

LESSON XXXI.

For "besides" (*adverb*), see Lesson III. For "farther" and "further" (*adverbs*), see Lesson XXXIV. (footnote, p. 135). For "quite" (*adverb*), see Lesson XXXIV. (footnote, p. 134).

BUT.

I. The word "but" is used not only (*a*) as an adverb, (*b*) as a conjunction, but also (*c*) idiomatically to mean *other than* or *otherwise than*, or (*d*) as a preposition meaning *except*.

EXAMPLES.

a. "But" used as an adverb, with the meaning *only*, *merely*.

1. "I thought *but* now to make havoc of the ships and the Achaians, and to depart back again to windy Ilios."
Iliad.

2. "I have no name,
I am *but* two days old."

WILLIAM BLAKE, *Infant Joy*.

3. "And now I am come, with this lost love of mine
To lead *but* one measure, drink one cup of wine."
SCOTT, *Young Lochinvar*.

4. "O damsel, be ye wise
To call him shamed, who is *but* overthrown?"
Idylls of the King, Gareth and Lynette.

b. "But" used as a conjunction.

1. "Thrown have I been, nor once, *but* many a time,
Victor from vanquished issues at the last,
And overthrower from being overthrown."
Idylls of the King, Gareth and Lynette.

2. "Forth and forever forward! — out
From prudent turret and redoubt,
And in the mellay charge amain,
To fall, — *but* yet to rise again!
Captive? Ah, still, to honour bright,
A captive soldier of the right!
Or free and fighting, good with ill?
Unconquering *but* unconquered still!"
STEVENSON, Our Lady of the Snows.

3. *Friar Laurence.* "Care keeps his watch in every
old man's eye,
And where care lodges sleep will never lie;
But where unbruised youth with unstuff'd brain
Doth couch his limbs, there golden sleep doth reign."
Romeo and Juliet, II. 3.

c. "But" used idiomatically, meaning *other than, otherwise than.*

1. "Men said he saw strange visions,
Which none beside might see;
And that strange sounds were in his ears
Which none might hear *but* he."
Lays of Ancient Rome, Battle of the Lake Regillus.

2. "I feel like one who treads alone
Some banquet hall deserted,
Whose lights are fled,
Whose garlands dead,
And all *but* he departed."
THOMAS MOORE, Oft in the Stilly Night.

3. "By none *but* me can the tale be told,
 The butcher of Rouen, poor Berold.

 'Twas a royal train put forth to sea,
 Yet the tale can be told by none *but* me."

DANTE GABRIEL ROSSETTI, *The White Ship*.

The meaning is here,

1. "Which none *other than* he might hear."
2. "And all *other than* he departed."
3. "By none *other than* me can the tale be told."

Notice that the case of the pronoun after "but" (as after "than") is the same as that of the noun or pronoun (before the conjunction) to which it corresponds; *i.e.* in 1 and 2 the nominative case, "he," is used, because "none" and "all" are in the nominative, while in 3 the objective case, "me," is used, because the preceding "none" is in the objective case after the preposition "by."

Notice the case of the pronouns in the examples that follow: —

4. "That room was built far out in the house;
 And none *but* we in the room
 Might hear the voice that rose beneath."

ROSSETTI, *The King's Tragedy*.

5. "She looked very aged, and wrinkled, and infirm;
 and yet her eyes, which were as brown as those of an ox,
 were so extremely large and beautiful, that when they
 were fixed on Jason's eyes he could see nothing else *but*
 them."

Tanglewood Tales, The Golden Fleece.

6. "A man cannot speak to his son *but* as a father; to
 his wife *but* as a husband; to his enemy *but* upon terms;

whereas a friend may speak as the case requires, and not as it sorteth with the person."

FRANCIS BACON, *Essay XXVII., Of Friendship.*

d. It might be said that in Examples 3 and 5 above "but" is used as a preposition meaning "except," and so is followed by the objective case, while in Examples 1, 2, and 4 "but" is a conjunction. Example 1 would then mean, "none might hear *but* he [might hear]," Example 2, "all have departed *but* he [has not departed]," Example 4, "no one [else] might hear the voice *but* we [might hear it]." The explanation given above under c seems, however, more satisfactory.

II. "But" is superfluous in the expression, "I do not doubt but that" because after a verb of questioning or doubting, "but" is equivalent to the conjunction "that." Write, "I do not doubt but," or, "I do not doubt that";
e.g. —

"I doubt *na*, whiles, *but* thou may thieve."

ROBERT BURNS, *To a Mouse.*

III. "But" may be used (a)¹ with "that" in the sense *except that, save that, were it not that, had it not been that*, or (b)¹ alone in the sense *that . . . not*.

EXAMPLES.

a. "But that" in the sense *except that, save that, were it not that*.

1. *Hotspur.* " . . . O I could prophesy,
 But that the earthy and cold hand of death
 Lies on my tongue."

1 *King Henry IV., v. 4.*

I.e. "*were it not that* the cold hand . . . lies."

¹ In (a) "but" is a preposition; in (b) it is equivalent sometimes to the conjunction "that" (b, Ex. 1, Ex. 3), sometimes to the relative pronoun (b, Ex. 2).

b. "But" meaning *that* . . . *not*.

1. "For he said, 'I know not *but* some other enemy may be at hand.'"

Pilgrim's Progress.

I.e. "I know not *that* some other enemy may *not* be at hand."

2. "What hand *but* would a garland cull
For you, who are so beautiful?"

WORDSWORTH, *The Highland Girl*.

I.e. "What hand is there *that* would *not* a garland cull?"

3. *Friar Laurence.* "For nought so vile that on the earth doth live

But to the earth some special good doth give."

Romeo and Juliet, II. 3.

I.e. "There is nought so vile *that* it does *not* give."

EXERCISE.

In the passages that follow, explain the use of "but."

1. "And yet, as I looked again, I was not sure *but* they were moving after all with a slow and august advance."

STEVENSON, *The Silverado Squatters*.

2. "I dare engage for nothing *but* that I shall give it . . . the most honest and impartial consideration of which I am capable."

BURKE, *Speech at his Arrival at Bristol*.

3. *King.* "Thus did I keep my person fresh and new;

My presence, like a robe pontifical,

Ne'er seen *but* wondered at."

1 *King Henry IV.*, iii. 2.

4. "It re-appeared in a little with its pines, *but* this time as an islet, and only to be swallowed up once more."

The Silverado Squatters.

5. "I judged all danger of the fog was over. This was not Noah's flood; it was *but* a morning spring, and it would now drift out seaward whence it came."

The Silverado Squatters.

6. "And all this for no other reason that I can imagine *but* because I do not hoot . . . and make a noise."

The Spectator.

7. "I had nothing left for it *but* to fall fast asleep."

Ibid.

8. "Modes and apparel are *but* trifles to the real man."

Ibid.

9. "Kala Nag will obey none *but* me."

The Jungle Book, Toomai of the Elephants.

10. *Hotspur*. "O, would the quarrel lay upon our heads,

And that no man might draw short breath to-day,
But I and Harry Monmouth." *1 King Henry IV., v. 2.*

LESSON XXXII.

CORRELATIVES.

I. Words used in groups of two or more are called *correlatives*.

The correlatives "either . . . or," "neither . . . nor (*conjunctions*)," "not (*adverb*) . . . nor (*conjunction*)," and "not (*adverb*) . . . but (*conjunction*)" distinguish between two words in a sentence;¹ "both . . . and (*conjunctions*)" "not only . . . but," "not only . . . but also," make emphatic the words that follow them.

¹ Therefore, when "either . . . or," "neither . . . nor," "not . . . but" are followed by nouns or pronouns in the singular, the verb governed by the nouns or pronouns must be in the singular; see *Example 1*.

Be sure to correlate "either" with "or," "not" or "neither" with "nor"¹. Use these correlatives only to distinguish between two persons or things or two groups.

EXAMPLES.

1. "They said, 'Back, back, . . . if *either* life or peace is prized by thee!'" *Pilgrim's Progress.*

2. "There would be *neither* moon nor star ;
But the wave would make music above us afar."
TENNYSON, The Mermaid.

3. "Thy wheel and thee we *neither* love nor hate."
Idylls of the King, Lancelot and Elaine.

4. "The light from heaven shone on him indeed, but *not* in a direct line, *nor* with its own pure splendour."
MACAULAY, Essay on Samuel Johnson.

5. *Duke.* "When came he to this town ?
Antonio. To-day, my lord, and for three months
before

Both day and night did we keep company."
Twelfth Night, V. 1.

6. "You are *not* wood, you are *not* stones, *but* men."
Julius Cæsar, III. 2.

7. "Human beings are composed *not* of reason *only*,
but of imagination *also*, and sentiment."

DANIEL WEBSTER, Bunker Hill Oration.

II. Each correlative should come before the word it modifies, and each should be followed by the same part of speech. For instance, in Example 1, "either" is followed by a noun, "life," and "or" by a noun, "peace"; in Example 3, "neither" is followed by a verb, "love," and "nor" by a verb, "hate."

¹ Be careful not to use "neither . . . nor" with a negative verb, for these words *themselves* are negative.

EXAMPLES.

Incorrect Form.

And, lastly, *not only* give them noble teachings, *but* noble teachers.

Incorrect, because "not only" is followed by a verb, while its correlative, "but," is followed by a noun.

But a book is *not* written to multiply the voice merely . . . *but* to perpetuate it.

Incorrect, because "not" is followed by a past participle, while its correlative, "but," is followed by an infinitive.

I could *not only* tell the direction of the speakers pretty exactly by the sound of their voices, *but* by the behaviour of the few birds that hung in alarm above the heads of the intruders.

Incorrect, because "not only" is followed by a verb, while its correlative, "but," is followed by a prepositional phrase.

Correct Form.

"And give them, lastly, *not only* noble teachings, *but* noble teachers."

Sesame and Lilies.

Here each correlative is followed by a noun.

"But a book is written *not* to multiply the voice merely, *but* to perpetuate it."

Ibid.

Here each correlative is followed by an infinitive.

"I could tell the direction of the speakers pretty exactly, *not only* by the sound of their voices, *but* by the behaviour of the few birds that still hung in alarm above the heads of the intruders."

Treasure Island.

Here each correlative is followed by a prepositional phrase.

The fortune of a tale *not only* lies in the skill of him that writes, *but as much*, perhaps, in the inherited experience of him who reads. “The fortune of a tale lies *not alone* in the skill of him that writes, *but as much*, perhaps, in the inherited experience of him who reads.”
Memories and Portraits, Pastoral.

Incorrect, because “not only” is followed by a verb, and “but” by a prepositional phrase. Here each of the correlatives “not alone . . . but as much” is followed by a prepositional phrase.

EXERCISE.

Write the following sentences correctly, choosing words from those in brackets, and placing them properly, omitting a word in brackets when this word is unnecessary.

1. And her head [either] drooped on her bosom [either] with sleep, or weariness, or grief.

2. I wish not to rule $\left[\begin{smallmatrix} \text{or} \\ \text{nor} \end{smallmatrix} \right]$ to be ruled. Therefore I stand apart from the whole matter on this condition, that [neither] [I] be [not] subject to any of you, [neither] [I], $\left[\begin{smallmatrix} \text{nor} \\ \text{or} \end{smallmatrix} \right]$ my children, $\left[\begin{smallmatrix} \text{nor} \\ \text{or} \end{smallmatrix} \right]$ my children's children.

3. Indeed, his features were so full of intelligence that there could be but little doubt [not only] that he understood [not only] what was said, but that he could have expressed some very sagacious opinions out of his own mind.

4. All day long, if left to himself, [either] he was [either] absorbed in thought, or engaged in some book of mathematics or natural philosophy.

5. This great man let me into the true secret of re-

ceiving an obligation without [either] lessening [either] myself or seeming ungrateful to my friend.

6. No sound of birds $\begin{bmatrix} \text{or} \\ \text{nor} \end{bmatrix}$ hum of insects came to their ears. There was neither sound $\begin{bmatrix} \text{or} \\ \text{nor} \end{bmatrix}$ motion anywhere.

7. The woof of every man's fate has been woven by the Norns, and neither he $\begin{bmatrix} \text{or} \\ \text{nor} \end{bmatrix}$ his foes can change it.

8. The forest was decked in the most gorgeous tints [both] of [both] red, yellow, and green.

9. It was [not] [only] [that] the army [alone] [that] had to be supported, but also the captured towns and their garrisons.

10. [Not only] [should] the characters [should] [not only] talk aptly and think naturally, but all the circumstances in a tale should answer one to another like notes in music.

11. [Both] his power [both] of [both] diction and of rhythm is unsurpassable.

LESSON XXXIII.

CORRELATIVES (*Continued*).

I. The correlatives "*as (adverb) . . . as (conjunction)*" express comparison and mark degree or extent.

EXAMPLES.

1. "They gave him of the corn land
That was of public right,
As much as two strong oxen
Could plough from morn to night." *Horatius.*

2. "I was myself nearly two-and-twenty years of age at that period, and felt *as* old *as*, ay, older than the Colonel."

THACKERAY, *The Newcomes*.

II. In using the correlatives "*as . . . as*" with the comparative followed by "*than*," as in the last example, be careful not to omit the second "*as*" of the correlative; for instance, do not write:—

1. David Balfour had quite as many adventures if not more than Jim Hawkins.

2. To-day is as cool or even cooler than yesterday.

3. David Balfour's adventures were as exciting if not even more exciting than Jim Hawkins's.

Since, 1, "*as many as if not more*," 2, "*as cool as if not cooler*," 3, "*as exciting as if not more exciting*" would be awkward, place the comparative at the end of the sentence, and let the "*than*" clause be understood; *e.g.*—

1. David Balfour had quite as many adventures as Jim Hawkins, if not more.

2. To-day is as cool as yesterday, or even cooler.

3. David Balfour's adventures were as exciting as Jim Hawkins's, if not more so.

It is best, however, to avoid this combination.

III. Like "*as . . . as*" the correlatives "*so (adverb) . . . as (conjunction)*" express comparison and at the same time mark degree;¹ these correlatives rather than "*as . . . as*" are used in negative expressions.

¹ The correlatives "*so . . . as*" are sometimes transposed; *e.g.*—

"*As unto the bow the cord is*
So unto the man is woman."

Hieratha.

EXAMPLES.

1. *Captain.* "I saw him hold acquaintance with the waves
So long as I could see." *Twelfth Night*, I. 2.
2. *Duke.* "Enough, no more;
'Tis *not so* sweet now *as* it was before." *Ibid.*, I. 1.
3. "He said that he would show me a better way and short, *not so* attended with difficulties *as* the way, sir, that you set me in." *Pilgrim's Progress*.
4. "My correspondence has a bad habit of *not* getting so far *as* the post." STEVENSON, *Letter to J. M. Barrie*.

IV. (a) Do not use the expression "equally as"; for instance, "equally as great" is incorrect; write either "equally great" or "as great as." (b) Do not use "so as" to introduce an expression of purpose; write either "in order to" or "in order that."

V. The correlatives "such (*adjective*) . . . as (*conjunction*)" express comparison.

1. "And the round sun rolling by,
Heeding no *such* things *as* I."
A Child's Garden of Verses, The Little Land.
2. *Prospero.* "We are *such* stuff *as* dreams are made on."
The Tempest, IV. 1.
3. "For December and January and the latter part of November, you must take *such* things *as* are green all winter."
BACON, *Essay XLVI., Of Gardens.*
4. "O Damsel Dorothy! Dorothy Q. !
Strange is the gift I owe to you;
Such a gift *as* never a king
Save to daughter or son might bring."
HOLMES, *Dorothy Q.*

LESSON XXXIV.

SO.

I. To emphasise degree or extent¹ "so" (*adverb*) is used
(a) alone, or (b) limited by a "that" clause.

II. "So" (*adverb*) is sometimes used alone to express
admiration or surprise.

I. (a) "So" used alone to emphasise degree.

1. "So fair a face, such angel grace
In all that land had never been."

TENNYSON, *The Beggar Maid*.

2. "And does it not seem hard to you,
When all the sky is clear and blue,
And I should like so much to play,
To have to go to bed by day?"

A Child's Garden of Verses, Bedtime in Summer.

3. "I could not love thee, Dear, so much
Lov'd I not Honour more."

To Lucasta, On Going to the Wars.

(b) "So" limited by a "that" clause.

1. "So stately his form, and so lovely her face
That never a hall such a galliard did grace."

Young Lochinvar.

2. "And he sometimes gets so little
That there's none of him at all."

A Child's Garden of Verses, My Shadow.

¹ (1) Do not replace "so" in this sense by "such"; write, "so delightful a day," "so great a grief"; not "such a delightful day," "such a great grief." See Rules for the use of "such," Lesson XXIX.

(2) Do not replace the adverb "so" by the demonstrative adjective "that"; for instance, "that much" or "that long" is incorrect, because the adjective "that" cannot modify the other adjectives, "much" and "long." Write "so much," "so long."

3. *Prospero*. "Dear, they durst not,
So dear the love my people bore me."

The Tempest, II. 1.

I.e. "The love [was] so dear *that*," etc.

- II. "So" used alone to express admiration.

"Sweet day, so calm, so cool, so bright."

GEORGE HERBERT, *The Temple*, lxiii., *Virtue*.

III. "So" (*adverb*) is used also with the meaning *thus, in this manner, in like manner, likewise*.

1. "A well-brought-up duck turns its toes quite¹ out,
just like father and mother, so!"

ANDERSEN,
The Ugly Duckling.

2. "Judge me then by what I am,
So shalt thou find me fairest." *Ænone*.

3. "Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end."

SHAKESPEARE, *Sonnet XLI*.

4. "I know thee well; an earl thou art,
Lord Percy; so am I." *The Ballad of Chevy Chase*.

AS AND LIKE.

Both these words express similarity. "As" (*conjunction*) must be followed by a verb, expressed or understood; "like" (*adjective*) is followed by the objective case.²

¹ Notice that the meaning of the word "quite" is "totally," "completely." It is often used in conversation to mean "to a certain extent"; this use of the word does not, however, prevail in literary English.

² This is because the preposition "to" (in old English "unto"), formerly used, is still implied after the adjective "like," and the word that follows is in reality the object of the preposition. In *old English* the preposition was expressed, as we see from the first *examples*.

EXAMPLES.

1. "And there was a rainbow round about the throne
in sight *like unto* an emerald." *Apocalypse* iv. 3.

2. "... O flattering glass,
Like to my followers in prosperity
Thou dost beguile me." *King Richard II.*, iv. 1.

3. "Her successor, *like* her in perfection of beauty,
though less in endurance of dominion, is still left for
our beholding, a ghost upon the sands of the sea."

RUSKIN, *The Stones of Venice*.

4. "And there, farther¹ on, just under the bank, . . .
flits, in short, low flights, the gorgeous kingfisher, its
magnificent plumage of scarlet and blue flashing in the
sun, *like* the glories of some tropical bird."

MARY RUSSELL MITFORD, *Our Village*.

5. "There they live *like* the old Robin Hood of Eng-
land. They say many young gentlemen flock to him
every day, and fleet the time carelessly *as* they did in
the golden world."

As You Like It, I. 1.

6. "'Master, I marvel how the fishes live in the sea?'"

"'Why, *as* men do a-land; the great ones eat up the
little ones.'"

IZAAK WALTON, *The Compleat Angler*.

¹ Distinguish carefully between the two words "farther" and "further." "Farther" is used in referring to actual distance, as above; "further," in referring to that which is an addition to, or an advance upon, a preceding thought; *e.g.*—

"How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any *further* moved."

Julius Cæsar, I. 2.

The same distinction exists between "farther" and "further" when adjectives as when adverbs.

7. "If I come drest *like* a village maid
I am but *as* my fortunes are." *Lady Clare.*

8. *Cassius*. "I was born free *as* *Cæsar*; so were you."
Julius Cæsar, I. 2.
I.e. "*as* *Cæsar*" [was born].

9. "To freedom we call you *as* freemen, not slaves."
DAVID GARRICK, Hearts of Oak.

I.e. "*as* [we call] freemen," or, "*as* [we should if you were] freemen."

LESSON XXXV.

CONNECTIVES: CONJUNCTIONS.

Be careful not to use conjunctions without regard to their exact meaning.

I. Use "*and*," "*or*," and "*nor*" (*i.e.* "*and not*"), when you intend merely to continue or to add to the thought which has gone before.

EXAMPLES.

1. "And he would have been glad to hear more *and* more, *and* forever."
The Story without an End,
translated from the German of F. W. Carové, by Sarah Austin.

2. *King Henry*. "By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;

.
But if it be a sin to covet honour,
I am the most offending soul alive."

King Henry V., iv. 3.

3. *Portia*. ". . . But now I was the lord
Of this fair mansion; master of my servants,
Queen o'er myself; *and*¹ even now, but now,
This house, these servants, and this same myself,
Are yours, my lord." *The Merchant of Venice*, III. 2.

4. "Farewell! there is an isle of rest for thee,
*And*¹ I am blown along a wandering wind."
The Passing of Arthur.

II. Use "but," "yet," "though," "although," and "when" and "while" meaning "although," between two expressions only when these are in contrast to each other, or when the second expression introduces an idea which we should not naturally expect to follow. Use "when" and "while" denoting circumstance or time to introduce clauses that define circumstance or time.

EXAMPLES.

1. "Fair flower, hemmed in snows, and white as they,
But hardier far, once more I see thee bend."
WORDSWORTH, To a Snowdrop.
2. "I saw her upon nearer view,
A woman, *yet* a spirit too!"
WORDSWORTH, She was a Phantom of Delight.
3. "A perfect woman, nobly planned,
To warn, to comfort, and command;
*And yet*² a spirit still." *Ibid.*

¹ Sometimes, as here, in two words or clauses connected merely by *and*, the idea of contrast or of consequence is implied without being suggested by any word of reference.

² Sometimes *and* is used in addition to one of the other conjunctions, as here, without affecting its force.

4. *King Henry*. "More will I do;
Though all that I can do is nothing worth,
 Since that my penitence comes after all,
 Imploring pardon." *King Henry V.*, iv. 1.

5. "On these two sweet English girls, bright with the radiance of youth and love, the mind delights to linger, and does so with happiness, *while* sadness haunts the recollection of Shakspeare's first great girl-figure, Juliet, beautiful in different kind."

EDWARD DOWDEN, *Shakspeare* (of Perdita and Miranda).

6. He persisted in repeating the question, *when* he knew that I would not answer him.

7. "Sometimes, also, *when* the ice was covered with shallow puddles, I saw a double shadow of myself, one standing on the head of the other, one on the ice, the other on the trees or hill-side." HENRY D. THOREAU, *Walden*.

8. "We talked of rude and simple times, *when* men sat about large fires in cold, bracing weather." *Ibid.*

9. "Even *while* the party were looking at it, the flower continued to shrivel up, till it became as dry and fragile as *when* the doctor had first thrown it into the vase." *Twice-Told Tales*, Dr. Heidegger's Experiment.

III. Use "because" and "for" only to introduce an explanation or a reason; use "as"¹ and "since" to introduce an explanation or a reason, or to define time.

¹ "As" may also be used to introduce a comparison (see Lesson XXXIV.), or to express manner; e.g. —

"Then did Christian again a little revive, and stood up trembling
at first, before Evangelist." *Pilgrim's Progress.*

EXAMPLES.

1. "Give all of you glory to Him, *because* He is good, *because* His mercy endureth forever." *Judith* xiii. 21.

2. "Blessed are the peacemakers, *for* they shall be called the children of God." *St. Matthew* v. 9.

3. *Brutus*. "*As* Cæsar loved me, I weep for him; as he *was* fortunate, I rejoice at it; *as* he *was* valiant, I honour him." *Julius Cæsar*, III. 2.

4. *Bassanio*. "*Since* I have your good leave to go away, I will make haste." *The Merchant of Venice*, III. 2.

5. "And *as* he watched, his eyes were fixed ever on the north." *Stories from the Greek Tragedies, The Death of Agamemnon*.

6. "And . . . he told her all that had happened to him *since* he had left her in the morning." *The Story of Roland*.

IV. Use "so," "therefore," only to introduce a clause of consequence or of result.

EXAMPLES.

1. "They saw that the hill was steep and high, and that there were two other ways to go. . . . *So* the one took the way which is called Danger, . . . and the other took directly up the way to Destruction." *Pilgrim's Progress*.

2. "I have married a wife, and *therefore* I cannot come." *St. Luke* xiv. 20.

V. "If" is the sign of condition, and should properly be used to introduce a dependent clause when some single conditional idea is expressed; "whether," correlated with "or," expressed or understood, should be used when the dependent clause implies doubt or uncertainty as to which of two alternatives is true.

EXAMPLES.

1. *Cæsar*. "But it is doubtful yet
Whether Cæsar will come forth to-day or no."

Julius Cæsar, II. 1.

2. "And we can only guess *whether* they are happy or miserable there, for who once goes up to those shining halls can ne'er come down again." *The Story of Roland*.

3. "*Whether* the path was hardly distinguishable or not, *whether* it disappeared, or *whether* it lay beaten and plain before him, made no sensible difference in his speed or certainty." JAMES FENIMORE COOPER, *The Last of the Mohicans*.

VI. "As if" and "as though" may be used interchangeably, but "as if" is the logical form, since the clause introduced by the second conjunction is intended to express condition, not concession; that is, the meaning implied is, "as it would be, or would have been *if*," not "as it would be, or would have been *though*."

EXAMPLES.

1. "The children would talk of all the departed worthies of the Province, as far back as Governor Belche, and the haughty dame of Sir William Phipps. It would seem *as though* they had been sitting on the knees of these famous personages. *Legends of the Province House*.

2. "And he began already to be proud of being a Rugby boy, as he passed the school-gates . . . and saw the boys standing there looking *as if* the town belonged to them, and nodding in a familiar manner to the coachman, *as if* any one of them would be quite equal to getting on the *box and working* the team down the street as well as he."

Tom Brown at Rugby.

VII. Distinguish carefully between the use of "how" and of "that" in introducing dependent clauses. "How" means "in what manner," and should be used to introduce only such clauses as are meant to express manner. In other cases where "how" is often used, "that" should be substituted.

EXAMPLES.

Incorrect Form.

"'Did not you tell me, *how* when you first came to the house, there was an old woman sitting where you sit now?' . . .

"'So there was, Mr. Peter,' answered Tabitha, . . . 'She used to say *how* she and Mr. Peter Goldthwaite had often spent a sociable evening by the kitchen fire.'"

But superstition, among other legends of this mansion, repeats the wondrous tale, *how* on the anniversary night of Britain's discomfiture the ghosts of the ancient governors of Massachusetts still glide through the portal of the Province House.

Correct Form.

"'Did not you tell me, *that* when you first came to the house, there was an old woman sitting where you sit now?' . . .

"'So there was, Mr. Peter,' answered Tabitha, . . . 'She used to say *that* she and Mr. Peter Goldthwaite had often spent a sociable evening by the kitchen fire.'"

*Twice-Told Tales,
Peter Goldthwaite's Treasure.*

"But superstition, among other legends of this mansion, repeats the wondrous tale *that* on the anniversary night of Britain's discomfiture, the ghosts of the ancient governors of Massachusetts still glide through the portal of the Province House."

Legends of the Province House.

Notice the difference in meaning when "that" is used in place of "how" in the passages that follow:—

But didst thou hear without wondering <i>that</i> thy name should be hanged and carved upon these trees?	<i>Celia.</i> "But didst thou hear without wondering <i>how</i> thy name should be hanged and carved upon these trees?"
--	---

As You Like It, III. 2.

He thought <i>that</i> he had been persecuted and despised; and now he heard them saying that he was the most beautiful of all the birds.	~ "He thought <i>how</i> he had been persecuted and despised; and now he heard them saying that he was the most beautiful of all the birds."
---	--

The Ugly Duckling.

LESSON XXXVI.

CONNECTIVES (*Continued*).

I. (a) Demonstrative pronouns, (b) adjectives, and (c) adverbs also, are used as connectives, joining sentences or paragraphs together by referring to what has gone before.¹

EXAMPLES.

a. "She thus united extraordinary power of intelligence, extraordinary force of character, and extraordinary strength of affection; and all these under the control of a deep religious feeling. *This* is what makes her so remarkable, so interesting."

ARNOLD, *Essay on Eugénie de Guérin*.

¹ For adverbial conjunctions, relative pronouns, and the possessive adjective "whose" (connecting words), see Lesson XII.

b. "In the centre of the great city of London lies a small neighborhood, consisting of a cluster of narrow streets and courts, of very venerable and debilitated houses, which goes by the name of Little Britain. . . . Over *this* little territory, *thus* bounded and designated, the great dome of St. Paul's . . . looks down with an air of motherly protection. *This* quarter derives its appellation from having been in ancient times the residence of the Dukes of Brittany.

.

c. "As London increased, however, rank and fashion rolled off to the west, and trade creeping on at their heels took possession of their deserted abodes. . . . But though *thus* fallen into decline, Little Britain still bears traces of its former splendor." *The Sketch-Book, Little Britain.*

II. Notice the force of the comparative as a connective. Be careful not to use it as a connective unless a "than" clause can be supplied from what has preceded;¹ *e.g.* —

"As he approached this fearful tree he began to whistle. He thought his whistle was answered — it was but a blast sweeping sharply through the dry branches. As he approached a little *nearer*² he thought he saw something white hanging in the midst of the tree; he paused and ceased whistling; but on looking *more*³ narrowly perceived that it was a place where the tree had been scathed by lightning and the white wood laid bare."

Ibid., The Legend of Sleepy Hollow.

¹ This caution applies also to "as" ["as"] "so" ["as"] used as connectives; be sure that the second term of the correlative can be supplied from what has preceded.

² *I.e.* "nearer [than he had already approached]."

³ *I.e.* "more narrowly [than he had looked before]."

III. Phrases and clauses, as well as words, may connect by reference; *e.g.* —

“Marcus Aurelius was the ruler of the grandest of empires; and he was one of the best of men. *Besides him*, history presents one or two sovereigns famous for their goodness, such as Saint Louis or Alfred.”

Essay on Marcus Aurelius.

“Gray’s production was scanty, and scanty, *as we have seen*, it could not but be.” *ARNOLD, Essay on Thomas Gray.*

EXERCISE.

Parse each of the italicised words and explain its force as a connective.

1. “I have not come hither in haste, O King; nay, I doubted much *while* I was on the way *whether* I should not turn again. *For* now I thought, ‘Fool, why goest thou *where* thou shalt suffer for it?’ *And then again*, ‘Fool, the king will hear the matter elsewhere, and *then* how wilt thou fare?’ *But* at the last I came *as* I had purposed, *for* I know that nothing may happen to me contrary to fate.”

*Stories from the Greek Tragedies,
The Story of Antigone.*

2. “I sailed with thee, *and* will die with thee . . . *for otherwise* men will account lightly of me, thinking that I betrayed thee or basely slew thee.”

Iphigenia among the Taurians.

3. “*Such* stories did the dragon-fly tell; *and as* the child sat motionless, with his eyes shut and his head rested on his little hand, she thought he had fallen *asleep*; *so* she poised her double wings, and flew into the *rustling* wood. *But* the child was only sunk into a dream

of delight, and was wishing he were a sunbeam or a moonbeam; and he would have been glad to hear *more* and *more*, and forever. *But* at last, *as* all was still, he opened his eyes and looked around for his dear guest; *but* she was flown far away; *so* he could not bear to sit there any *longer* alone, and he rose and went to the gurgling brook. It gushed and rolled so merrily, and tumbled so wildly along *as* it hurried to throw itself, heels-over-head, into the river, just *as if* the great mossy rock were close behind it.”

The Story without an End.

4. “*Hither, then*, Magua retired, *when* his labors of policy were ended. *While* others slept, *however*, he neither knew nor sought repose.”

The Last of the Mohicans.

5. “The star *whose* name men call Orion’s Dog. Brightest of all is he, *yet* for an evil sign is he set.”

Iliad.

6. “That *this* man should be sacrificed in my stead, pleases me not at all. *For* I am he that brought *this* voyage to pass; *but* this man came with me that he might help me in my troubles.”

Iphigenia among the Taurians.

7. *Bolingbroke*. “Where’er I wander, boast of this
I can,

Though banished, *yet* a true-born Englishman.”

King Richard II., i. 1.

8. “*So* Walter, looking immensely fierce, led off Florence, looking very happy; and they went arm-in-arm along the streets, perfectly indifferent to any astonishment that their appearance might or did excite by the way. It was growing dark and foggy, and beginning to rain *too*; *but* they cared nothing for *this*.”

DICKENS, Dombey and Son.

LESSON XXXVII.

CONNECTIVES (*Continued*).

EXERCISE I.

Explain the grammatical construction and the force of the connectives (words, phrases, and clauses) in the passages that follow.

1. "If, as I said, any persons are to make good deficiencies to the public creditor, besides the public at large, they must be those who managed the agreement."

Reflections on the Revolution in France.

2. "And Orpheus laughed for joy, and clapped his hands, because the choice had fallen on him; for in those days poets and singers were as bold warriors as the best."

The Greek Heroes, The Argonauts.

3. "There is one part of London which, however, still seems to me little changed, and this is Cheyne Row, which used to be at the end of all these hawthorn lanes, in Chelsea, whither we used to go as children, crossing these lanes and fields and coming by a pond to a narrow street called Paradise Row into the King's Road, and then after a few minutes' walk to Cheyne Row, where Mr. and Mrs. Carlyle lived to the end of their lives, and which seems to all of us made living still by their dead footsteps."

ANNE THACKERAY RITCHIE, Chapters from Some Memoirs.

4. "I now, therefore, was left once more upon the world at large; but then it was a thing I was used to. However, my skill in music could avail me nothing in a country where every peasant was a better musician than

I, but by this time I had acquired another talent, which answered my purpose as well, and this was a skill in disputation."

OLIVER GOLDSMITH, *The Vicar of Wakefield*.

5. "But, sir, your ancestors thought this sort of virtual representation, however ample, to be totally insufficient for the freedom of the inhabitants of territories that are so near and comparatively so inconsiderable. How then can I think it sufficient for those which are infinitely greater and infinitely more remote? You will now, sir, perhaps imagine that I am on the point of proposing to you a scheme for a representation of the colonies in Parliament. Perhaps I might be inclined to entertain some such thought; but a great flood stops me in my course."

Speech on Conciliation with America.

6. "In this manner from a happy yet often pensive child he grew up to be a mild, quiet, unobtrusive boy, . . . sun-browned with labor in the fields, but with more intelligence brightening his aspect than is seen in many lads who have been taught at famous schools. Yet Ernest had had no teacher, save only that the Great Stone Face became one to him. When the toil of the day was over, he would gaze at it for hours, until he began to imagine that those vast features recognized him and gave him a smile of kindness and encouragement, responsive to his own look of veneration. We must not take upon us to affirm that this was a mistake, although the Face may have looked no more kindly at Ernest than at all the world besides. But the secret was that the boy's tender and confiding simplicity discerned what other people could not see; and thus the love which was meant for all became his peculiar portion."

The Great Stone Face.

7. "As I have said above, it had already been rumored in the valley that Mr. Gathergold had turned out to be the prophetic personage so long and vainly looked for, and that his visage was the perfect and undeniable similitude of the Great Stone Face." *The Great Stone Face.*

8. "The works of other writers, not members of the Academy, might also, at the request of these writers themselves, be passed under the Academy's review. Besides this, in essays and discussions the Academy examined and judged works already published, whether by living or dead authors."

ARNOLD, Essay on the Literary Influence of Academies.

9. "They broke into the schoolhouse at night, . . . and turned everything topsy-turvy, so that the poor schoolmaster began to think all the witches in the country held their meetings there. But what was still more annoying, Brom took all opportunities of turning him into ridicule." *The Sketch-Book, The Legend of Sleepy Hollow.*

10. "Nearly as soon as I could crawl my toy-bricks . . . had been constant companions. . . . Some people would say that in getting these toys lay the chance that guided me to an early love of architecture; but I never saw or heard of another child so fond of its toy-bricks except Miss Edgeworth's Frank." *Præterita.*

EXERCISE II.

Write sentences illustrating the use of each of the conjunctions discussed in Lesson XXXV., and of "however," of the adverbial connectives "too," "moreover," "besides," "nevertheless," "otherwise," "thus," "so," and of the demonstrative pronouns and adjectives.

LESSON XXXVIII.

RULES FOR PUNCTUATION.

I. THE PERIOD.

1. There should be a period at the end of a declarative sentence.
2. There should be a period after every abbreviation.¹
3. There should be a period after a Roman numeral.
4. The name of a speaker in a play should be followed by a period.

II. THE APOSTROPHE.

1. The apostrophe should be put in place of a letter or of letters omitted from a word.

EXAMPLES.

“For I’m to be queen o’ the May, mother.”

“And I’ll give thee a silver pound
To row us o’er the ferry.”

“’Twas vain; the loud waves lash’d the shore.”

“It was a’ for our rightfu’ king
We e’er saw Ireland’s land.”

“Oh, to be in England,
Now that April’s there.”

“She’s o’er the border and awa’
Wi’ Jock of Hazeldean.”

2. The apostrophe is used as the sign of the possessive: the possessive of all words in the singular should be formed by adding an apostrophe and the letter “s”;

¹ Except after a word in which the abbreviation has been indicated by an apostrophe. See Rule II. 1.

the possessive of words in the plural is formed in the same way, unless the plural form ends in "s," when the apostrophe alone is added.

EXAMPLES.

"Read the little scene between Miss Somers and Simple Susan in the draper's shop in Miss Edgeworth's *Parent's Assistant*."

This was the giantess's reply to the heralds who bade her weep for Balder.

Cupid, the goddess's son, was himself god of Love.

Burns's Poems.

Reynolds's Discourses.

"The Sleeping Beauty," our story of a princess's magic sleep, is derived from the myth of Brunhild.

"Like many a voice of one delight,
The winds', the birds', the ocean-floods'."

"I love the men with women's faces, and the women, if possible, with still more womanish expressions."

"When the people's minds had had a little time to cool, they were ready enough to acknowledge their mistake."

"There are still some eagles' quills among us; there are others of us who have not eagles' quills to dedicate to his memory."

EXERCISE.

Complete the punctuation of the following passages:—

1. *Sebastian* "This is the air, that is the glorious sun;
This pearl she gave me, I do feel t and see t;
And though t is wonder that enwraps me thus,
Yet t is not madness Wheres Antonio, there?"

2. Darst thou, thou little better thing than earth
Divine his downfall? Say, where, when, and how,
Camst thou by these ill tidings?
3. Certainly it was not for Guérins happiness, or for
Keatss, as men count happiness, to be as they were
4. ¹. . . Darkend so, yet shone
Above them all the archangel; but his face
Deep scars of thunder had intrenchd, and care
Sat on his faded cheek
5. And thou who didst the stars and sunbeams know
Self-schoold, self-scannd, self-honourd, self-secure,
Didst tread on earth unguessed at
6. Mr James is the very type of the deliberate artist;
Mr Besant, the impersonation of good nature
7. Dr Robertson, Humes friend, and also a Scotch-
man, was a careful and serious, but also a cold writer
His histories of Scotland, of Charles V, and of America,
show how historical interest again began to reach beyond
England
8. Mrs Frances Hodgson Burnett wrote the story *That
Lass o Lowries*
9. He superintended the repairs and building at the
Palace of Westminster, the Tower, and St Georges
Chapel, Windsor
10. The literary English language seemed at first to
be destroyed by the Conquest It lingered till Stephens
death, in the *English Chronicle*; a few traces of it are
still found about Henry III's death in the *Brut* of
Layamon

¹ Dotted lines show that part of a quotation has been omitted.

11. Charles Cotton, a wit of Charles II's time, retranslated Montaignes *Essays*, and they soon found imitators in Cowley and Sir W Temple

12. "Redgauntlet," Vol I Chap X
 "King Henry IV," Pt I, Act iii Sc 2

13. Give us the serpents teeth, and let loose the fiery bulls

14. To Q H F, the idle band
 Of poetasters
 Oft has planned
 Tributes of praise, and penned them too

15. There was a bazaar close by, and only three hours work a day

16. As the best step for the youthful Jamess security, he sent him to France to receive his education at the court of the reigning sovereign

17. Although there was a truce for the moment betwixt the kingdoms, Henry IV ungenerously detained him a prisoner This last blow completely broke the heart of the unhappy King Robert III

18. John Ruskin, M A, LL D

19. Then, too, Mowgli was taught the Strangers Hunting Call

20. Of Joannas and Connies care of me some further history will certainly, if I live, be given in No VII

21. It appears that B Pollock, late J Redington, No 73 Hoxton St, not only publishes twenty-three of these old stage favourites, but owns the necessary plates

22. But in his last sentence M Scherer comes upon *what is undoubtedly* Miltons true distinction as a poet

23. Mr Trevelyan says that the enthusiasm of Macaulays Essay on Milton is, at any rate, "a relief from the perverted ability of that elaborate libel on our great epic poet, which goes by the name of Dr Johnsons Life of Milton "

24. He must then to the Inns o Court shortly I was once of Clements Inn

25. In a few cases, to be sure, the name of a place would be added, or a mere entry of latitude and longitude, as 62 deg 17 min 20 sec, 19 deg 2 min 40 sec

26. The temperature of the water alongside the ship was from 80 to 90; *i e* about that of a moderately warm bath

LESSON XXXIX.

PUNCTUATION (*Continued*).

III. QUOTATION MARKS.

1. When the words of a speaker or writer are quoted exactly, they should be written within double quotation marks. When the quotation consists of several paragraphs, or several stanzas of poetry, the quotation marks should be repeated at the beginning of each paragraph or stanza.

2. When a quotation occurs within a quotation the second passage should be written with single quotation marks; a third passage of quotation within the second should be written with double marks, and so on.

3. Titles of books (except books of the Bible), poems, plays, etc., should be written with quotation marks.¹

¹ A title may be printed in italics instead of with quotation marks. What is printed in italics should be underlined in writing.

EXAMPLES.

“And after you have gone on doing this a little while you will begin to understand the meaning of at least one chapter of your Bible, Proverbs xxxi.”

Preface to “Sesame and Lilies.”

“Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

“‘Pipe a song about a Lamb!’
So I piped with merry cheer.
‘Piper, pipe that song again.’
So I piped; he wept to hear.”

BLAKE, Introduction to “Songs of Innocence.”

“Question with yourself concerning any feeling that has taken strong possession of your mind, ‘Could this be sung by a master and sung nobly, with a true melody and art?’ Then it is a right feeling.” *RUSKIN, Lectures on Art.*

“In ‘Guy Mannering,’ again, every incident is delightful to the imagination; and the scene when Harry Bertram lands at Ellangowan is a modern instance of romantic method.

“‘I remember the tune well,’ he said, ‘though I cannot guess what should at present so strongly recall it to my memory.’ He took his flageolet from his pocket and played a simple melody. Apparently the tune awoke the corresponding associations of a damsel. . . . She *immediately* took up the song,—

“ “Are these the links of Forth,” she said,
 “Or are they the crooks of Dee,
 Or the bonny woods of Warroch Head,
 That I so fain would see? ” ”

Memories and Portraits, A Gossip on Romance.

“ ‘Mail, mail, Kala Nag!’ (Go on, go on, Black Snake!)
 ‘Dant do!’ (Give him the tusk!) ‘Somalo! somalo!’
 (Careful! careful!) ‘Maro! maro!’ (Hit him! hit him!)
 ‘Mind the post!’ ”¹

Toomai of the Elephants.

“Still the final impression was this: something wanting in the English, something which they were not. *Les Anglais sont justes, mais pas bons.* ‘The English are just, but not kind and good.’ ”

ARNOLD, Essay on Falkland.

EXERCISE.

Complete the punctuation of the following passages:—

1. Of Shakespeare I have read all but Richard III, Henry VI, Titus Andronicus, and Alls Well that Ends Well; . . . how often I have read Guy Mannering, Rob Roy, or Redgauntlet, I have no means of guessing, having begun young

2. Hence, even after we have flung the book aside, the scenery and adventures remain present to the mind, a new and green possession, not unworthy of that beautiful name, The Lady of the Lake, or that direct romantic opening—one of the most spirited and poetical in literature—The stag at eve had drunk his fill

¹ Notice the use of parentheses to enclose some explanatory matter, —here translation. They may be used also to enclose references. Do not confuse parentheses with brackets, which are reserved for interpolations, or for comments by others than the authors of the text.

3. In regard to bees, he was rather a man of word than deed, and some of his most striking sentences had the bees for text They are indeed wonderful creatures, men, he said once, they just mind me o what the Queen of Sheba said to Solomon — and I think she said it wi a sigh, — The half of it hath not been told unto me

4. He cannot criticise the author, as he goes, because, says he, comparing it with another work, I have been a child but I have never been on a quest for buried treasure Here is, indeed, a wilful paradox; for if he has never been on a quest for buried treasure, it can be demonstrated that he has never been a child There never was a child but has hunted gold, and been a pirate; . . . but has fought, and suffered shipwreck and prison

5. Let us take a stanza It is from The Prioresss Tale, the story of the Christian child murdered in a Jewry:—

My throte is cut unto my nekke bone,
Saide this child, and as by way of kinde
I should have deyed, yea, longe time agone

6. Wordsworth has modernised this Tale, and to feel how delicate and evanescent is the charm of verse, we have only to read Wordsworths first three lines of this stanza after Chaucers:—

My throat is cut unto the bone, I trow,
Said this young child, and by the law of kind
I should have died, yea, many hours ago

7. A day or two after his death M de Chateaubriand *inserted in the Journal des Débats* a short notice of him,

perfect for its feeling, grace, and propriety. On ne vit dans la mémoire du monde, he says, and says truly, que par les travaux pour le monde, — a man can live in the worlds memory only by what he has done for the world

8. Keats could say resolutely : —

I know nothing, I have read nothing; and I mean to follow Solomons directions: Get learning, get understanding There is but one way for me The road lies through application, study, and thought I will pursue it

9. When the last day came, the dying man called his scholars to him that he might dictate more of his translation There is still a chapter wanting, said the scribe, and it is hard for thee to question thyself longer It is easily done, said Bæda, take thy pen and write quickly Through the day they wrote, and when evening fell, There is yet one sentence unwritten, dear master, said the youth

10. Whilst he, from one side to the other turning,
Bareheaded, lower than his proud steeds neck,
Bespake him thus, I thank you, countrymen

LESSON XL.

PUNCTUATION (*Continued*).

IV. THE COMMA.

1. There should usually be a comma in place of any word or words understood in a sentence; often, however, when the pause is slight the comma is omitted.

2. When the name of the author precedes a title, there should be a comma between them to replace the

sign of the possessive omitted; when the name of the author follows a title, there should be a comma between them to replace the words "written by," omitted.

3. In a reference to a play or poem, etc., there should be a comma between the title and the word *Act*, *Canto*, or *Volume*, etc., but no comma between *Act* and *Scene*, *Canto* and *stanza*, *Volume* and *page*, etc. Sometimes the words *Act* and *Scene*, etc., are omitted, only the Roman and Arabic numerals being used; the rule for punctuation is the same. There need be no comma between *Chapter* and *verse* in a reference to Scripture, or between the name of the book of the Bible and the word *Chapter*.

4. There should always be a comma between the name of a place and the date, between the day of the month and the year, whenever these occur together without a preposition. Otherwise custom varies as regards the punctuation of dates; sometimes a comma replaces an "on," "in," "about," in introducing a date; sometimes it is retained with the preposition; sometimes both preposition and comma are omitted.

EXAMPLES.

"The burn was full of trout; the wood, of cushat doves."

"Affirming, that as the least shrubs have their tops, the smallest hairs their shadows, so the meanest swains have their fancies."

"The fog was as close as ever, but the swell almost down."

Edmund Spenser, "The Faerie Queene."

"*The Shepherd's Calendar*," Edmund Spenser.

"Compare Letter XXIV., page 336 ; and Dante, *Paradiso*, XXIV. 16."

"Brantwood, 13th September, 1877."

"Venice, Easter Sunday, 1877."

"Venice, Sunday, 4th March, 1877."

"He was baptised, April 26, 1564."

"His literary life may be said to begin with his entrance into Cambridge, in 1625."

"This was the Princess Alexandrina Victoria, who was born in Kensington Palace on May 24th, 1819."

"For exquisite metrical movement . . . there is nothing in our language to be compared with *Christabel*, 1816, and *Kubla Khan* and *The Ancient Mariner*, published as one of the *Lyrical Ballads* in 1798."

5. *a.* When the subject is separated from its verb by a long modifying phrase or clause, there is often a comma immediately before the verb.

b. When words occurring in a series govern one verb at the end, a comma should follow the last word of the series. This comma shows that the last word bears to the verb no closer relation than the preceding words of the series.

EXAMPLES.

a. "The familiarity with the customs, manners, actions, and writings of the ancients, makes him a very delicate observer of what occurs to him in the present world."

"About this time there went a rumor throughout the valley, that the great man, foretold from ages long ago, who was to bear a resemblance to the Great Stone Face, had appeared at last."

“Take warning; he that will not sing
While yon sun prospers in the blue,
Shall sing for want ere leaves are new.”

b. “*The Tempest, Cymbeline, Winter’s Tale*, bring his history up to 1612.”

“Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains.”

EXERCISE.

Complete the punctuation of the following passages:—

1. This was the Amsterdam edition of 1707, in 2 vols, 12 mo, inscribed, E libris A Pope 1714, and, lower down, Finished ye translation in Feb 1719–20, A Pope It also contained a pencil sketch by the poet, of Twickenham Church

2. Neither did Ernest know that the thoughts and affections which came to him so naturally in the fields, and at the fireside, and wherever he communed with himself were of a higher tone than those which all men shared with him

3. Art has been less thoughtful than we suppose; it has taught much, but much, also, falsely Many of the greatest pictures are enigmas; others beautiful toys; others harmful and corrupting toys

4. Records of proud days and of dear persons make every rock monumental with ghostly inscriptions, and *every path lovely* with noble desolateness

5. When I gave you in *Fors* Vol I page 51 the little sketch of the pillaging of France by Edward III before the battle of Crécy, a great many of my well-to-do friends said, Why does he print such things?

6. From the records of the College of Surgeons it appears that Goldsmith underwent his examinations at Surgeons Hall on the 21st of December 1758

7. But the vessel in which the Prince of Scotland sailed was taken by an English cruiser

8. These verses above noticed (II 134), with one following sonnet were extremely earnest

9. See *Præterita* Vol I pp 78 79

10. And the best skill that any teacher of art could spend here in your help would not end in enabling you even so much as rightly to draw the water-lilies in the Cherwell.

11. Lockharts *Life of Scott* Vol IV page 371.

12. On April 18 1593 about a week before his twenty-ninth birthday, Venus and Adonis, his first published work, was entered in the Stationers Register

13. *Spectator* No 341 Tuesday April 1 1712.

14. The tenderness of Milton, his love of beauty, the passionate fitness of his words to his work, his religious depth fill the scenes

15. Its dramatic dialogue, its clear types of character, its vivid descriptions, as of *Vanity Fair*, and of places such as the *Dark Valley*, and the *Delectable Mountains*, which represent states of the human soul have given an equal but a different pleasure to children and men

16. I have not time to tell of the pretty little ways in which it came about, but they all ended in my driving to No 1 Cambridge St on the 19th April 1864

17. First my fear; then my court sy; last my speech
My fear is your displeasure; my court sy my duty; and my speech to beg your pardons

18. We find also in his work certain elements which belonged to the second period of which I shall soon speak
The love of animals is one A great love of children and the poetry of home another

19. Pope died in 1744, Swift in 1745

20. Plato is philosophy, and philosophy Plato

21. It is in the possession of Mr Hawkesworth Fawkes of Farnley, one of Turners earliest and truest friends; and bears the inscription,— Passage of Mont Cenis, J M W Turner January 15th 1820

22. There was a good deal of story-telling in some quarters; in others little but silence

23. The author was not sent to the galleys nor the players to the house of correction

24. The birds, sheep, cattle, and wild creatures of the wood and field fill as large a space in the poetry of Burns as in that of Wordsworth and Coleridge

25. The rapid increase of manufactures, science, and prosperity which began with the middle of the eighteenth century is paralleled by the growth of Literature

26. He was a white Spitz, exactly like Carpaccios dog in the picture of St Jerome

27. *Cash statement of St Georges Company to Dec 31*

LESSON XLI.

PUNCTUATION (*Continued*).

IV. THE COMMA.

6. *a.* When two words or phrases in the same construction occur in a series, they should be separated by a comma, unless connected by a conjunction.

b. Even when two such words or phrases are so connected, if it is necessary to restrict a modifying word or phrase to one alone, they should be separated by a comma.

c. Where more than two such words or phrases occur, they should be separated by commas whether connected by conjunctions or not, unless the connection is so close that the comma seems unnecessary.

EXAMPLES.

a. "Minnie and Winnie
Slept in a shell."

"Twelve months had Wayland worked day and night at his forge."

"They fled through the long, dark tunnel."

"He was crossed in love by a perverse, beautiful widow of the next county."

"I know a secret underground passage."¹

b. "A great part of their time is spent in seeing churches and palaces full of pictures."

¹ When one of the two adjectives has been made, as it were, a part of the noun (*e.g.* "underground passage"), there need be no comma between them.

"And her children are the winged horse, and the giant of the golden sword."

c. "He is now in his fifty-sixth year, cheerful, gay, and hearty."

"He found himself in a broad field, where the ground was covered with diamonds and pearls, rubies and emeralds, and every other sort of gem-stone."¹

"'Far, and far away,' said the dainty little maiden,
'All among the gardens, auriculas, anemones,
Roses and lilies and canterbury bells.

.
All among the meadows, the clover and the clematis,
Daisies and kingcups, and honeysuckle-flowers.'"

"Wherein they shall find many pleasant and joyous histories, and the noble and renowned acts of humanity, gentleness, and chivalry. For herein may be seen noble chivalry, courtesy, humanity, friendliness, hardness, love, friendship, cowardice, murder, virtue, and sin. Do after the good, and leave the evil, and it shall bring you unto good fame and renown."

EXERCISES.

Complete the punctuation of the following passages:—

1. Squire October brought his dog and his gun with him

2. Three names of that period are remembered in all histories of English literature,—the names of Robert Greene George Peele and Christopher Marlowe

¹ Notice that here the series is meant to be divided into groups of *two*, and that therefore commas are put only between the groups.

3. Then through the clear sky two forms came floating, wonderfully fair, — a brother and sister, — their beautiful arms twined round one another

4. So then you have the child's character in these four things, — Humility Faith Charity and Cheerfulness

5. Strong is the soul and wise and beautiful

6. Where Mercy Love and Pity dwell,
There God is dwelling too

7. "An immense mountain covered with a shining green turf is nothing in this respect to one dark and gloomy; the cloudy sky is more grand than the blue, and night more sublime and solemn than day"

BURKE *Essay on the Sublime and Beautiful*

8. Little Kitty Lorimer,
Fair and young and witty,
What has brought your ladyship
Rambling to the city?

9. Charlemagne's heart was touched by the words of loyalty and good faith which fell from the lips of the count

10. He took his book and his ring, and without a day's delay hastened to return to France

11. On the third day he came to a long low shore and a goodly island which seemed to be one large garden adorned and beautified with everything that is pleasant to the sight

12. For to be a high-mannered and high-minded gentleman careless affable and gay is the inborn pretension of the dog

13. He saw a great and busy city. There he beheld tall towers and crystal palaces and churches with their spires pointing heavenward and bustling market-places and long lines of streets crowded with hurrying men and women and cool shaded avenues where knights and ladies walked and all that make up the glory the beauty and the misery of a well-peopled burgh

14. Why should I grudge this youth his preferment? Since, after all, it is sense firmness and gallantry which have put him in possession of Wealth Rank and Beauty

15. Deep and sound were his slumbers, until they were broken by the sound of the Counts trumpet and the cry of his Fouriers and harbingers. . . . Confidence in himself and his fortunes returned with his reviving spirits and with the rising sun He thought of his love no longer as a desperate and fantastic dream, but as a high and invigorating principle

16. In my social behaviour and mind I was a curious combination of Mr Traddles Mr Toots and Mr Winkle I had the real fidelity and single-mindedness of Mr Traddles with the conversational abilities of Mr Toots and the heroic ambition of Mr Winkle

17. But no whisper nor murmur nor patter nor song of streamlet disturbs the enchanted silence of open Jura

18. It is only the Rich and the Strong whom I receive for Companions Rich, yet some in other kind of riches than the worlds; strong, yet some in other than the worlds strength But so much at least of literal wealth and strength they *must* have,—the power and formed *habit* of self-support

LESSON XLII.

PUNCTUATION (*Continued*).

IV. THE COMMA.

6. *d.* When two or more clauses of like construction, whether independent or dependent, occur in a series, they should be separated by commas, when the pause between them is sufficient to demand some punctuation.

EXAMPLES.

“I came, I saw, I conquered.”

“But the holiday was for all, the rapture of awakening Nature for all, the various outdoor joys of puddles and sun and hedge-breaking for all.”

“But, as the sunshine continued to fall peacefully on the cottages and fields, and the husbandman labored and the children played, and as there were many tokens of present happiness, and nothing ominous of a speedy judgment, he turned away.”

“Whilst we follow them among the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson’s Bay and Davis’s Straits, whilst we are looking for them beneath the arctic circle, we hear . . . that they are at the antipodes, and engaged under the frozen serpent of the north.”

“A light paddle dips into the lake, a birch canoe glides around the point, and an Indian chief has passed.”

“‘He’ll be crouching in the ditch when we get there, and he’s going to be a grizzly bear and spring out on us,

only you mustn't say I told you, 'cos it's to be a surprise.'"
 "'Come on and let's be surprised.'"¹

"I endeavoured to explain who I was and where I had come from."¹

"The farther he went, however, and the lonelier he felt himself, and the thicker the trees stood along his path, and the darker the shadow overhead, so much the more did Richard Digby exult."

7. In general, all dependent may be separated from independent clauses by commas, but a close connection renders the comma unnecessary. (See Lesson XII., on restrictive and coördinative pronouns.)

EXAMPLES.

"I do not venture to affirm that the snow of those Christmas holidays was whiter than it is now, though I might give some reasons for supposing that it remained longer white."

"As the carriage gets in motion again, he may see, if he cares to lift his eyes for an instant from his newspaper, two square towers, with a curiously attached bit of traceried arch, dominant over the poplars and osiers of the marshy land he is traversing."

"Yet some said *Twelfth Day* cut her out and out, for she came in a Tiffany suit, white and gold, like a queen on a frost-cake, all royal, glittering, epiphanous."

"But if she would know in what music Time delighted, it was, when sleep and darkness lay upon crowded cities, to hark to the midnight chime which is tolling from a hundred clocks."

¹ Notice that here the connection between the clauses is so close as to demand no punctuation.

EXERCISE.

Punctuate the following passages:—

1. As the ship careers in fearful singleness through the solitudes of ocean as the bird mingles among clouds and storms and wings its way a mere speck across the pathless fields of air so the Indian holds his course silent solitary but undaunted through the boundless bosom of the universe

2. Never blackbirds never thrushes
 Nor small finches sing as sweet
 When the sun strikes through the bushes
 To their crimson clinging feet
 And their pretty eyes look sideways
 To the summer heavens complete

3. Then too Mowgli was taught the Strangers Hunting Call which must be repeated aloud till it is answered whenever one of the Jungle People hunts outside his own grounds

4. These delightful sounds languished lingered ceased entirely and were from time to time renewed after uncertain intervals

5. By the rushy fringed bank
 Where grow the willow and the ozier dank
 My sliding chariot stays
 Thick set with agate and the azure sheen
 Of turkis blue and emerald green
 That in the channel strays

6. And myriads of years rolled round in dreams and still it kept and is to keep perpetual childhood and is the tutelar genius of childhood upon earth and still it goes lame and lovely

7. The master whistled like a magpie was a quick workman and wound the brown-green hop plants round his beer jug That was an ornament to the jug and he had a good idea of ornament There he stood with his colour-pot and that was his whole luggage

8. You must go northward to the country of the Hyperboreans who live beyond the pole at the sources of the cold north wind till you come to the three Grey Sisters

9. And soon they saw the blue rocks shining like spires and castles of grey glass while an ice-cold wind blew from them and chilled all the heroes hearts

10. Whence it came or how it came or who bid it come or whether it came purely of its own head neither you nor I know but there lay sure enough wrapt in its little cloudy swaddling-bands a child angel

11. I doubt your knowledge and defy you to the proof

12. One man alone the King missed whom he had been particularly desirous of conciliating and that was the Count de Crèveœur whose firmness during his conduct as Envoy at Plessis far from exciting Louiss resentment had been viewed as a reason for making him his own if possible

13. The Court upon this occasion dined in the forest when the hour of noon arrived as was common in those great hunting parties

14. I might truly appeal to the circumstances in which I now stand as being in themselves a complete contradiction of such an accusation

15. He was the first who in spending the whole day gazing alone on the daisy set going that lonely delight in *natural scenery* which is so special a mark of our latest poets

LESSON XLIII.

PUNCTUATION (*Continued*).

IV. THE COMMA.

8. A word in apposition, with its modifiers, should in general be set off from the rest of the sentence by commas. Sometimes, however, in the case of a title, or a name, or a noun used to define or restrict, the connection is so close that the comma may be omitted.

EXAMPLES.

“Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.”

“Underneath this sable hearse
Lies the subject of all verse,
Sidney’s sister, Pembroke’s mother.”

“The crown passed therefore to the daughter of his brother, fourth son of George, the Duke of Kent.”

“Sister Anne, sister Anne, do you see anyone coming?”

“In there came old Alice the nurse.”

9. Parenthetical expressions should be set off from the rest of the sentence by commas.

EXAMPLES.

“In my early days he would have been scoffed out of countenance who should have compared the *Lycidas* or the *Allegro* and *Penseroso* of Mr. John Milton to the sterling poetry, as it was called, of Dr. John Donne.

And yet much may be said in favour of the younger; and there are those, and not only undergraduates but bachelors and masters, who venture even to prefer him openly."

"And a wonder it was to see how, as years went round in heaven — a year in dreams is as a day — continually its white shoulders put forth buds of wings."¹

10. Proper names and other nouns in the vocative case, with their modifiers, should be set off from the rest of the sentence by commas, unless they are used as exclamations, when, of course, an exclamation point takes the place of the comma after them.

EXAMPLES.

"And where have you been, my Mary,
And where have you been from me!"

"But thou, O Hope, with eyes so fair,
What was thy delighted measure?"

"With how sad steps, O moon, thou climb'st the skies!"

"Weaving spiders, come not here.

.

Beetles black, approach not near."

"O Cupid! so thou pity me,
Spare not, but play thee!"

11. "Ay," "yes," "no," and other such adverbs occurring at the beginning of a sentence should be followed by a comma.

¹ The dash is often used with or without the comma, to gain emphasis. It is also used to mark an abrupt change in thought.

EXAMPLES.

"Ay, do you fear it ?

Then must I think you would not have it so."

"Ay, my good Lord."

"Certainly, you did not order it to snow."

"'Nay, nay, Wallace! thou wrongest me.'"

"And I replied, 'No, not thee.'"

12. In the case of adverbial and other expressions such as "too," "then," "moreover," "however," "by the way," etc., used as connectives at the beginning or elsewhere in the sentence, the closeness of connection must determine whether these expressions should or should not be set off from the rest of the sentence by commas.

EXAMPLES.

"Well, honour is the subject of my story."

"My child is yet a stranger to the world."

"Charles Tennyson was Alfred's special friend and brother. In his own most sweet degree Charles Tennyson too was a true poet."

"Theatres, however, are not the only amusements which the two travellers chronicle to the home-keeping West."

"Walpole, in truth, never took letters with sufficient seriousness."

13. The comma is used before a speech or quotation when this is informally introduced into the midst of the sentence, or when it is short and is not introduced

by "He spoke as follows," or some other such formal expression. For examples of the punctuation before speeches and quotations refer to Rule VIII. 3.

EXERCISE.

Punctuate the following passages:—

1. In a former volume of this edition of the *Waverley Novels* Guy Mannering the reader will find some remarks on the Gypsies as they are found in Scotland

2. I thank you young Master Squire Archer I thank you

3. The angry passages which had occurred betwixt them were nothing in his remembrance when weighed against the kindness which received him when an exile from France and under the displeasure of the King his father He spoke of the good Duke of Burgundy as Philip the father of Duke Charles was currently called and remembered a thousand instances of his paternal kindness

4. I remember the words you mean fair cousin I think they were that I poor wanderer had nothing to offer

5. Come hither Harry: sit thou by my bed
 And hear I think the very latest counsel
 That ever I shall breathe

6. The Duke paused a moment and looked full at his councillor . . . Prudence however prevailed over fury He saw the sentiment was general in his council—was *afraid of the advantages* which Louis might derive

from seeing dissension among his vassals and probably for he was rather of a coarse and violent than of a malignant temper felt ashamed of his own dishonourable proposal

7. I will lay odds that ere this year expire
We bear our civil swords and native fire
As far as France I heard a bird so sing
Whose music to my thinking pleased the king
Come will you hence?

8. My Lord Duke this must be better thought on
We your faithful vassals cannot suffer such a dishonour
to the nobility and chivalry of Burgundy

9. A friend of mine a Welsh blacksmith was twenty-five years old and could neither read nor write when he heard a chapter of *Robinson* read aloud in a farm kitchen Up to that moment he had sat content huddled in his ignorance but he left that farm another man There were day-dreams it appeared divine day-dreams written and printed and bound and to be bought for money and enjoyed at pleasure Down he sat that day painfully learned to read Welsh and returned to borrow the book It had been lost nor could he find another copy but one that was in English Down he sat once more learned English and at length and with entire delight read *Robinson*

10. The eldest and most remarkable of these men in dress and appearance resembled the merchant or shop-keeper of the period . . .

The expression of this mans face was partly attractive and partly forbidding His strong features sunk cheeks

and hollow eyes had nevertheless an expression of shrewdness and humour congenial to the character of the young adventurer. But then those same sunken eyes from under the shroud of thick black eyebrows had something in them that was at once commanding and sinister.

11. I who have no cause for observing such delicacy nay whose condition permits me not to do so crave leave to speak more precisely

12. The time had now arrived for him to be sent to the University and accordingly on the 11th June 1747 when sixteen years of age he entered Trinity College Dublin; but his father was no longer able to place him there as a pensioner as he had done his eldest son Henry he was obliged therefore to enter him as a sizar or poor scholar. He was lodged in one of the top rooms adjoining the library of the building numbered 35 where it is said his name may still be seen scratched by himself upon a window pane

13. Sabrina fair
 Listen where thou art sitting
 Under the glassy cool translucent wave

14. Ay sir said the Fool as they went towards the castle you do well

Nay that you can guess better than I said the jester.

15. Round the biographer of Mary as of Charles the blended streams of whose lives cannot be divided into two distinct currents there gathers a throng of faces radiant immortal faces some many homely every-day faces a few almost grotesque—whom he can no more *shut out of his pages* if he would give a faithful picture

of life and character than Charles or Mary could have shut their humanity-loving hearts against them First comes Coleridge earliest and best beloved friend of all to whom Mary was "a most dear hearts sister" Wordsworth and his sister Dorothy Southey Hazlitt who quarrel with whom he might could not effectually quarrel with the Lambs his wife also without whom Mary would have been a comparatively silent figure to us a presence rather than a voice

16. There is then I repeat and as I want to leave this idea with you I begin with it and shall end with it only one pure kind of kingship.

17. Let us have a line or two of Shakespeares verse before us. . . . Yes there indeed is the verse of Shakespeare the verse of the highest English poetry

18. England and Scotland differ indeed in law in history in religion in education and in the very look of nature and mens faces not always widely but always trenchantly Many particulars that struck Mr Grant White a Yankee struck me a Scot no less forcibly

19. Of him beyond the fact that he was a most injured prince and once I think abducted I know nothing

20. Yes there was pleasure in the painting But when all was painted it is needless to deny it all was spoiled You might indeed set up a scene or two to look at; but to cut the figures out was simple sacrilege; nor could any child twice court the tedium the worry and the long-drawn disenchantment of an actual performance Two days after the purchase the honey had been sucked

LESSON XLIV.

PUNCTUATION (*Continued*).

V. THE INTERROGATION POINT.

- The interrogation point should be used after interrogative words and phrases, and should close every sentence in the form of a direct question, unless these words, phrases, or sentences are used in exclamation.¹

EXAMPLES.

Essex. "Where are thy friends? Are they with thee?"

Spenser. "Ah, where, indeed!"

"Is thy news good or bad? Answer to that."

"May I see you paint?" asked the boy. "May I see you put the picture upon this white canvas?"

VI. THE EXCLAMATION POINT.

The exclamation point should close every exclamatory phrase, clause, or sentence.¹ It should be put after an interjection, or any other part of speech used in exclamation, unless this occurs in a phrase or clause closed by an exclamation point, in which case the interjection is followed by a comma.

EXAMPLES.

"Ah! these are idle thoughts, vain wanderings, dis-tempered dreams."

"Hark! who lies in the second chamber?"

¹ When either the interrogation point or the exclamation point replaces a period and so closes a sentence, the sentence that follows should begin with a capital.

"Oh, my memory stands all a tip-toe on one burning point!"

"Kay, dear little Kay! at last I have found you!"

"'Alas! how I have loitered!' said little Gerda."

"O Cuckoo! shall I call thee Bird,¹
Or but a wandering Voice?"

"O my sweet child!"

"O easy access to the hearer's grace
When Dorian shepherds sang to Proserpine!"

"Avaunt! and quit my sight!"

"Come, my Corinna! come, let's go a-Maying."

"So, thou wouldst place thyself on a level with princes!"

"All hail, Macbeth! hail to thee, thane of Cawdor!"

"All hail, Macbeth, that shalt be king hereafter!"

"But ah, of our poor Thames she never heard!"

"How graceful was he! how unguarded!"

"O Life! how pleasant in thy morning,
Young Fancy's rays the hills adorning!"

"Imagine the author of the excellent piece of advice, 'Know thyself,' never alluding to that sentiment again during the course of a protracted existence! Why, the truths a man carries about with him are his tools."

"Hurrah! — hurrah! — the west wind
Comes freshening down the bay,
The rising sails are filling, —
Give way, my lads, give way!"

¹ Notice that the interjection "O" is not immediately followed by any point of punctuation. "Oh" should be followed by an exclamation point, or, when an exclamation point closes the sentence, by a comma.

VII. THE SEMICOLON.

1. The semicolon may be used to separate clauses when these clauses are themselves subdivided by commas, or when the pause between them is greater than that indicated by the comma.

EXAMPLES.

"From Rome I drifted on to other cities, dimly heard of — Damascus, Brighton (Aunt Eliza's ideal), Athens, and Glasgow, whose glories the gardener sang; but there was a certain sameness in my conception of all of them."

"I do not speak of this lightly, because I love Samoa and her people. I love the land, I have chosen it to be my home while I live, and my grave after I am dead; and I love the people and have chosen them to be my people to live and die with."

"Yes, this Shakespeare is ours; we produced him; we speak and think by him; we are of one blood and kind with him."

"Joseph is thrown into the pit and sold to the merchants, and his blood-stained coat is carried by his brothers to Jacob; Jacob is then left alone, weeping and bewailing himself; the angel Gabriel enters, and reproves him for his want of faith and constancy."

". . . I beheld a main
Of mighty billows, and a smoke ascend,
A horrid murmur hearing. Ev'ry friend
Astonished sat; from ev'ry hand his oar
Fell quite forsaken; with the dismal roar
Were all things there made echoes; stone-still stood
Our ship itself."

LESSON XLV.

PUNCTUATION (*Continued*).

VII. THE SEMICOLON.

2. The semicolon may be used between independent clauses, when the second clause expresses an idea which is (a) in *contrast* to the idea expressed in the first clause, or (b) a *repetition* or an *explanation* of it, or (c) the *consequence* or *result* of it.

EXAMPLES.

a. *Difference or Contrast.*

"Excellence is not common and abundant; on the contrary, as the Greek poet long ago said, excellence dwells among rocks hardly accessible, and a man must almost wear his heart out before he can reach her."

"There is a working class, strong and happy, among both rich and poor; there is an idle class, weak, wicked, and miserable, among both rich and poor."

"Rashly and angrily I promised; but patiently and cunningly will I perform."

b. *Repetition or Explanation.*

"He brings into the talk other thoughts than those which he expresses; you are conscious that he keeps an eye on something else, that he does not shake off the world, or quite forget himself."

"Let me add that I do not wish wholly to break the American spirit; because it is the spirit that has made the country."

"'Tis not too late to seek a newer world.
 Push off, and sitting well in order smite
 The sounding furrows; for my purpose holds
 To sail beyond the sunset, and the baths
 Of all the western stars, until I die."

"The officers of the British army . . . had been invited to a masqued ball; for it was the policy of Sir William Howe to hide the distress and danger of the period . . . under an ostentation of festivity."

"It was the beginning of a great century for France, the seventeenth; men's minds were working, the French language was forming."

The semicolon used alone above replaces some such connecting words as *that is to say*, *for*, or *since*.

c. Consequence or Result.

"Do you not remember that one of the shepherds bid us beware of the Enchanted Land? He meant by that, that we should beware of sleeping; wherefore let us not sleep, as do others, but let us watch and be sober."

"He himself had a noble passion for letters and for all fine culture; he was interested by what he heard of the nascent society."

The semicolon used alone above replaces some such connecting word as *therefore*, *consequently*.

3. The semicolon may be used between dependent phrases or clauses when these have a like dependence upon or relation to another phrase or clause at the beginning or end of the sentence.¹

¹ If this governing clause comes at the end of the sentence, a comma and a dash usually precede it; or, if the pause before it seems sufficiently marked, a semicolon and a dash may be used.

EXAMPLES.

"You cannot persuade them to burn their books of curious science; to banish their lawyers from their courts of laws; or to quench the lights of their assemblies, by refusing to choose those persons who are best read in their privileges."

"But remember, when you have completed your system of impoverishment, that nature still proceeds in her ordinary course; that discontent will increase with misery; and that there are critical moments in the fortune of all states, when they who are too weak to contribute to your prosperity, may be strong enough to complete your ruin."

"It seems as if the day was not wholly profane, in which we have given heed to some natural object. The fall of snowflakes in a still air, preserving to each crystal its perfect form; the blowing of sleet over a wide sheet of water and over plains; the waving rye-field; the mimic waving of acres of houstonia, whose innumerable florets whiten and ripple before the eye; the reflections of trees and flowers in glassy lakes; the musical, steaming, odorous south-wind, which converts all trees to wind-harps; the crackling and spurting of hemlock in the flames, or of pine logs, which yield glory to the walls and faces in the sitting-room;—these are the music and pictures of the most ancient religion."

4. A semicolon should be used before *as*, *viz.*, *i.e.*, *e.g.*, and other such words or abbreviations formally introducing a series of examples or an explanation. A comma should follow the word of introduction. Sometimes this word is understood, and the semicolon stands alone.

EXAMPLES.

"Thus within the actual boundaries of the Holy Empire were included only districts coming under the first and second of the above classes; *i.e.* Germany, the northern half of Italy, and the Kingdom of Burgundy or Arles — that is to say, Provence, Dauphiné, the Free County of Burgundy, and western Switzerland."

"It appeared that the word 'Spenser,' which to you or me, reader, in a conversation upon poetry, too, would naturally have called up the idea of an old poet in a ruff, . . . did in the mind of my young friend, excite a very different and quite modern idea; namely, that of the young William Spencer."

"Nations are governed by the same methods, and on the same principles, by which an individual without authority is often able to govern those who are his equals or his superiors; by a knowledge of their temper, and by a judicious management of it."

LESSON XLVI**EXERCISE.**

Punctuate the following passages: —

1. There was gold hearts gold in that blessed kiss gold in the north gold in the south gold in the morning hour See thats my little story said the Buttercup

2. The French held their possessions in America chiefly by means of forts and trading posts the English by means *of farms and towns*

3. And I must suppose the old man thought so too and was either touched or amused by the performance for he took me in his arms with most unwonted tenderness and kissed me and gave me a little kindly sermon

4. George the Third has nothing to do with literature his accession marks no epoch in our civilisation or in our literature such as is marked by the Conquest or by the reign of Elizabeth

5. The sparrow twittered about the thatched eaves and budding hedges the robin threw a livelier note into his late querulous wintry strain and the lark springing up from the reeking bosom of the meadow towered away into the bright fleecy cloud pouring forth torrents of melody

6. A very few years since I knew familiarly a lady who had been asked in marriage by Horace Walpole who had been patted on the head by George I This lady had knocked at Dr Johnsons door had been intimate with Fox the beautiful Georgina of Devonshire and that brilliant Whig society of the reign of George III had known the Duchess of Queensberry the patroness of Gay and Prior the admired young beauty of the court of Queen Anne I often thought as I took my kind old friends hand how with it I held on to the old society of wits and men of the world

7. Description was the principal field of my exercise for to any one with senses there is always something worth describing and town and country are but one continuous subject But I worked in other ways also often accompanied my walks with dramatic dialogues in which

I played many parts and often exercised myself in writing down conversations from memory

8. My Lord Count when I require advice of you I will ask it when I demand assistance of you it will be time enough to grant or refuse it when I set peculiar value on your opinion of me it will not be too late to express it

9. Not a sound not a sail upon the sea the very largeness of the view increased the sense of solitude

10. And thither came Telamon and Oileus, the fathers of the two Aiantes who fought upon the plains of Troy and Mopsus the wise soothsayer, who knew the speech of birds . . . and Argus the famed shipbuilder and many a hero more in helmets of brass and gold with tall dyed horse-hair crests and embroidered shirts of linen beneath their coats of mail and greaves of polished tin to guard their knees in fight with each man his shield upon his shoulder of many a fold of tough bulls hide and his sword of tempered bronze in his silver-studded belt and in his right hand a pair of lances of the heavy white ash-staves

11. On the Sabbaths of olden times the summons of the bell was obeyed by a picturesque and varied throng stately gentlemen in purple velvet coats embroidered waistcoats white wigs and gold-laced hats stepping with grave courtesy beside ladies in flowered satin gowns and hoop petticoats of majestic circumference while behind followed a liveried slave or bondsman bearing the psalm-book and a stove for his mistresss feet

12. The sea is calm to-night
 The tide is full the moon lies fair
 Upon the Straits on the French coast the light
 Gleams and is gone the cliffs of England stand
 Glimmering and vast out in the tranquil bay

13. The road got into more barren heights by the mid-day Once or twice we had to wait for horses and we were still twenty miles from Schaffhausen at sunset it was past midnight when we reached her closed gates The disturbed porter had the grace to open them — not quite wide enough — we carried away one of our lamps in collision with the slanting bar as we drove through the arch

14. At this hearing I was seized with both fear and anger at these treacherous greedy bloody men that I sailed with My first mind was to run away my second was bolder

15. When Taillefer rode into battle at Hastings singing songs of Roland and Charlemagne he sang more than the triumph of the Norman over the English he sang the victory for a time of French romance over Old English poetry

16. By the Navy list for April I see that I shall be as nearly as possible in the middle of those of my own rank *i.e.* I shall have about one hundred and fifty above and as many below me

17. If my present anticipations turn out to be correct this paper will achieve one of the great ends of physiology and anatomy viz the reduction of two or three apparently widely separated and incongruous groups into modifications of the single type

LESSON XLVII.

PUNCTUATION (*Continued*).

VIII. THE COLON.

1. The colon as well as the semicolon may be used between independent clauses to indicate *difference* or *contrast*, *repetition* or *explanation*, *consequence* or *result*; it may be used also to separate clauses subdivided by semicolons.

EXAMPLES.

"Our friend's letter may be delightful, or necessary to-day: whether worth keeping or not is to be considered."

"There was a rustling that seemed like a bustling
Of merry crowds jostling and pitching and hustling;
Small feet were pattering, wooden shoes clattering;
Little hands clapping, and little tongues chattering;
And, like fowls in a farm-yard when barley is scatter-
ing,

Out came the children running:

All the little boys and girls,

With rosy cheeks and flaxen curls,

And sparkling eyes and teeth like pearls,

Tripping and skipping ran merrily after

The wonderful music with shouting and laughter."

"We children admired him: partly for his beautiful face and silver hair, for none more than children are concerned for beauty and, above all, for beauty in the old; partly for the solemn light in which we beheld him *once a week*, the observed of all observers, in the pulpit."

"If you recognise in yourself some such decisive taste, there is no room for hesitation: follow your bent."

"No boy could possibly have been more excited than I was by seeing Italy and the Alps; neither boy nor man ever knew better the difference between a Cumberland cottage and a Venetian palace, or a Cumberland stream and the Rhone:—my very knowledge of this difference will be found next year expressing itself in the very first bit of promising literary work I ever did."

2. The colon may be used to introduce formally an appositive, a statement, or an enumeration.

EXAMPLES.

"But there is one class of men more: men not capable of vision, nor sensitive to sorrow, but firm of purpose, practised in business."

"The dullest could see that this was a house that had a pair of hands in divers foreign places: a well-beloved house—its image fondly dwelt on by many travellers."

"And farther, note this, which is vital to us in the present crisis: If war is to be made by money and machinery, the nation which is the largest and most covetous multitude will win."

"The very names of the people who have stood upon the lawn at Farringford would be an interesting study for some future biographer: Longfellow, Maurice, Kingsley, the Duke of Argyll, Locker, Dean Stanley, the Prince Consort. . . . Here Mrs. Cameron fixed her lens, marking the well-known faces as they passed: Darwin and Henry Taylor, Watts and Aubrey de Vere, Lecky and Jowett, and a score of others."

"Around them crowd types of English industry: the merchant; the franklin in whose house 'it snowed of meat and drink'; the sailor fresh from frays in the channel; the buxom wife of Bath; the broad-shouldered miller; the haberdasher, carpenter, weaver, dyer, tapestry-maker, each in the livery of his craft; and last the honest plowman, who would dike and delve for the poor without hire."

3. The colon is used before a speech or quotation when the quotation is of some length or when, though short, it is formally introduced. Compare Rule IV. 13.

EXAMPLES.

"Several of the company pressed Undine to sing. The request seemed opportune, and, ordering her lute to be brought, she sang the following words:—

'Bright opening day,
Wild flowers so gay.'"

"Here a general shout burst from the bystanders: 'A Tory! a Tory! a spy! a refugee! hustle him! away with him!'"

In the above example the colon takes the place of some formal word of introduction, such as "they cried."

In the following examples notice when quotations and speeches are introduced by the colon, when by the comma. A dash should always follow either comma or colon when the quotation begins on the line below.

EXAMPLES.

"Eric Jarl bowed low at these agreeable tidings, and ordered his Skalds to strike up a song, which ran as follows:—

‘Men of Eric,
Fierce and brave!
Array yourselves ere morning light
With spear and shield
For battle-field;
Deck yourselves for the coming fight!’”

“And One came to him in vision and said, ‘Cædmon, sing me some song.’ And he answered, ‘I can not sing.’ . . . Then said the other, ‘However, you shall sing.’”

“As the waterfall came down it distinctly uttered these words in Huldbrand’s ear:—

‘Rash knight,
Brave knight,
Rage feel I not,
Chide will I not.
But ever guard thy little wife as well.’”

“Richard, rejoiced as after victory, called out the appropriate summons for silence,—

‘Listen, lords, in bower and hall,’

while with the zeal of a patron at once and a pupil, he arranged the circle around, and hushed them into silence.”

“And he goes on: ‘Shakespeare is the king of poetic rhythm and style, as well as the king of the realm of thought; along with his dazzling prose Shakespeare has succeeded in giving us the most varied, the most harmonious verse that has ever sounded upon the human ear since the verse of the Greeks.’”

A quotation is sometimes fitted into a sentence in such a way that no punctuation is necessary before it; this is the case when, if the passage were not a quotation, there would be no punctuation before it.

EXAMPLES.

“‘In Memoriam’ was followed by the first part of the ‘Idylls,’ and the record of the court King Arthur held in Camelot, and at ‘old Caerleon upon Usk’ on that eventful Whitsuntide when Prince Geraint came quickly flashing through the shallow ford to the little knoll, where the queen stood with her maiden, and

‘listened for the distant hunt,
And chiefly for the baying of Cavall.’”

“And the auroral light of first love is gilding his horizon, and the music of song is on his path; and so he walks

‘in glory and in joy,
Behind his plough, upon the mountain side.’”

“Wherefore great King of Years, . . . if ever you have listened with a charmed ear to the night-bird that

‘In the flowery spring,
Amidst the leaves set, makes the thickets ring
Of her sour sorrows, sweetened with her song,’

spare our tender tribes, and we will muffle up the sheep-bell for thee, that thy pleasure take no interruption whenever thou shalt listen unto Philomel.”

Sometimes a quotation follows after a full stop; this occurs when what goes before leads up to but does not distinctly introduce it.

EXAMPLES.

“Do you ask me whether Dryden’s verse, take it almost where you will, is not good?

‘A milk-white Hind, immortal and unchanged,
Fed on the lawns and in the forest ranged.’

I answer: Admirable for the purposes of the inaugurator of an age of prose and reason."

"When she comes down to help Diomed against Ares, she does not come to fight instead of him, but she takes his charioteer's place.

'She snatched the reins, she lashed with all her force,
And full on Mars impelled the foaming horse.'"

LESSON XLVIII.

EXERCISE.

Punctuate the following passages: —

1. From time to time she chanted snatches of old runes and sagas in soft tones and now when Thor stood astonished that the cup was not broken the womans voice fell on his ear singing low the following words

Hard the pillar hard the stone
Harder yet the giants bone

2. After a while the hedge-sparrows too began to sing on the top of the gorse-hedge about the garden by-and-by a chaffinch boldly raised his voice ending with the old story Sweet will you will you kiss me dear

3. Duke Charles having bowed slightly to the royal chair bluntly opened the sitting with the following words My good vassals and councillors it is not unknown to you what disturbances have arisen in our territories

4. At length Zorayda took up a lute, and with a sweet though faint and trembling voice warbled a little Arabian air the burden of which was The rose is concealed among her leaves but she listens with delight to the song of the nightingale

5. And he struck up with great vigour and spirit the lively Scottish air the words of which instantly occurred to me

Oh whistle and I ll come t ye my lad
 Oh whistle and I ll come t ye my lad
 Though father and mother and a should gae mad
 Oh whistle and I ll come t ye my lad

I soon heard a clattering noise of feet in the courtyard which I concluded to be Jan and Dorcas dancing a jig in their Cumberland wooden clogs Under cover of this din I endeavoured to answer Willies signal by whistling as loud as I could

Come back again and lo e me
 When a the lave are gane

He instantly threw the dancers out by changing his air to

Theres my thumb I ll neer beguile thee

6. La Fayette listened and noticed He thought of the contrast between the meagre fare and the sacrifices at Valley Forge and this feast at which he was a guest he watched his opportunity and near the end of the dinner he said

I have a toast to propose there is one health gentlemen, which we have not yet drunk I have the honour to propose it to you the commander-in-chief of the armies of the United States

7. Let us take from Goldsmith himself a specimen of the poetic language of the eighteenth century

No cheerful murmurs fluctuate in the gale.

Place beside it a line of genuine poetry such as the

In cradle of the rude imperious surge
of Shakespeare, and all its falseness instantly becomes
apparent

8. As I watched the little songster mounting up higher
and higher until his body was a mere speck on the white
bosom of the cloud while the ear was still filled with
his music it called to mind Shakespeares exquisite little
song in Cymbeline

Hark hark the lark at heavens gate sings

And Phœbus gins arise

His steeds to water at those springs

On chaliced flowers that lies

9. Of these little towns posted along the shore as
close as sedges each with its bit of harbour its old
weather-beaten church or public building not one but
has its legend quaint or tragic Dumferline in whose royal
towers the king may still be observed (in the ballad)
drinking the blood-red wine Wemyss (pronounce Weems)
with its bat-haunted caves where the Chevalier John-
stone on his flight from Culloden passed a night of super-
stitious terrors Leven a bold quite modern place sacred
to summer visitors and just a little beyond Leven Largo
Law and the smoke of Largo town mounting about its
feet the town of Alexander Selkirk better known under
the name of Robinson Crusoe

10. I was proud and glad to go to school had I been
let alone I could have borne up like any hero but there
was around me in my native town a conspiracy of lamen-
tation Poor little boy he is going away

11. Many harbours were successfully carried out one the harbour of Wick the chief disaster of my fathers life was a failure the sea proved too strong for mans arts and after expedients hitherto unthought of the work must be deserted

12. Let us add therefore to what we have said this that the substance and matter of the best poetry acquire their special character from possessing in an eminent degree truth and seriousness

13. I had Walter Scotts novels and the Iliad (Popes translation) for my only reading when I was a child on weekdays on Sundays their effect was tempered by *Robinson Crusoe* and *The Pilgrims Progress*.

14. The capital leading questions on which you must this day decide are these two First whether you ought to concede and secondly what your concession ought to be

PART II.

SENTENCE STRUCTURE.



CLEARNESS AND FORCE.

Two qualities should be striven for in constructing a sentence,—the qualities of Clearness and of Force; *i.e.* a sentence should be so clear that it can not be misunderstood, it should be sufficiently emphatic to hold the attention. In order to secure clearness and force certain principles of sentence structure must be regarded; these principles are to be studied in the following lessons.

LESSON I.

RELATION AND PLACING OF WORDS.

REPETITION OF WORDS FOR THE SAKE OF CLEARNESS.

I. To make the relationship of words in a sentence perfectly clear, it is necessary to exercise care in the use of seemingly unimportant words, such as the article, the preposition, and “to” used as the sign of the infinitive.

a. When two nouns or adjectives connected by a conjunction have the same article, or depend upon the same preposition, repeat the article or preposition with the

second noun or adjective, unless the meaning is perfectly clear without this repetition, or unless the two nouns or adjectives are to be taken together.

EXAMPLES.

1. "The last and [the] youngest Pyncheon was a little country-girl of seventeen, the daughter of another of the judge's cousins."
The House of the Seven Gables.

Here the article need not be repeated, since one girl is both "last" and "youngest."

2. "In no part of our beloved Abbey can a person find entrance, out of service time, under the sum of two shillings. The rich and *the* great will smile at the anticlimax presumed to be in these short words."

LAMB, Essays of Elia, The Tombs in the Abbey.

Here the article is repeated, since Lamb is referring to "the rich" and "the great" as two separate classes of people.

3. "Many a bold and [a] wise man lost the fame which would have accrued to him in English history, by crossing the Atlantic with our forefathers."

HAWTHORNE, The Main Street.

Here the article need not be repeated, since "bold" and "wise" are to be taken together to modify "man."

4. "The elected Queen of Love and [of] Beauty was there to crown the knight whom the Prince should adjudge to have borne himself best on the second day."

Ivanhoe.

Here the preposition need not be repeated, because the two nouns "Love" and "Beauty" are to be taken *together as objects* of the one preposition.

5. "But the Puritan soldier and magistrate was not a man to be turned aside from his well-considered scheme, either by dread of the wizard's ghost, or *by* flimsy sentimentalities of any kind, however specious."

The House of the Seven Gables.

Here the preposition "*by*" is repeated, since without it the meaning might be, "or dread of flimsy sentimentalities."

b. On the same principle it is sometimes necessary to repeat a noun in order to avoid ambiguity; *e.g.* —

"But besides Sundays I had a day at Easter and *a day* at Christmas, with a full week in the summer to go and air myself in my native fields of Hertfordshire."

Essays of Elia, The Superannuated Man.

c. Do not omit "*to*," the sign of the infinitive, when there is any danger of the infinitive's being mistaken for some other part of the verb; *e.g.* —

"I am very glad to have your letters, and *to* see that you are on the whole well, and happy in your work."

RUSKIN, in a letter.

Here "*to*" is kept to indicate that "*see*" is a second infinitive following "*I am glad*," and not a second verb in the indicative with the subject "*I*."

II. To make clear the interdependence of clauses in a sentence it is sometimes necessary to repeat in a second clause, the conjunction, the subject, or the auxiliary of the verb of a preceding clause.

1. "I guessed at once that she was also of Athenian lineage, and *that* in my prayer for Athens her heart had responded to mine."

The Last Days of Pompeii.

Here the conjunction "that" is repeated in order to indicate that the clause "in . . . mine," is not a second independent clause, but is dependent upon "guessed."

2. "By which means he never made a single mistake, and *he* saw all the wonderful and hitherto by-no-mortal-man-imagined things, which it is my duty to relate to you in the next chapter."

The Water-Babies.

Here the pronoun "he" prevents ambiguity; without it, the verbs "saw" and "made" might be taken together as a compound predicate, modified by "never." The meaning would then be, "he never made a single mistake and never saw," etc.

3. "We all know that the nightingale sings more nobly than the lark; but who, therefore, would wish the lark not to sing, or *would* deny that it had a character of its own, which bore a part among the melodies of creation no less essential than that of the more richly-gifted bird?"

RUSKIN, Modern Painters.

Here the auxiliary "would" is repeated to prevent ambiguity; without it "deny" could be taken to be a second infinitive depending upon "wish."

III. It is sometimes necessary in order to avoid ambiguity to repeat the verb or the preposition after "than," "as," or other conjunctions.

In the examples that follow notice the ambiguity in meaning when the verb or the preposition after "than," "as," is omitted.

1. "But that matter concerns his grandson more than *it does Matthew Maule.*"

The House of the Seven Gables.

2. "But the gift of a white man lies more in his arms than in his legs. As for myself, I can brain a Huron as well as a better man *can*; but when it comes to a race, the knaves would prove too much for me."

The Last of the Mohicans.

EXERCISE.

In the passages that follow, point out the difference in the meaning when the words in brackets are omitted, and show where it is necessary to keep them.

1. A black and [an] abrupt passage, which was not visible save at a near approach, closed round as it was with jutting and [with] sharp crags, yawned before her.

2. She knew that here was some one who would not deceive her and [she] trusted her implicitly.

3. To find the born and [the] educated lady we need look no farther than [to] Hepzibah.

4. Remember the town and [the] country mouse.

5. Brutus loved Cæsar far more than Cassius [did].

6. I perceived that the author of the *Iliad* and [the author of] *Waverley* made the kings, or king-loving persons, do harder work than anybody else.

7. I shall be more than satisfied provided you keep your word, and [shall] forgive all the rest.

8. Shylock cared more for his money than [for] his daughter.

9. I should only confuse you by giving you the names of marvellous artists, most of them little familiar to

British ears, who adorned this century in Italy; but you will easily remember it as the age of Dante and [of] Giotto, — the age of Thought.

10. I cannot bear that he should die with no gentle hand to comfort him, and [I] fear to think of the conflict that must ensue for the government if there be a disputed succession.

11. A quiet smile lighted up the haughty features of the young Mohican, betraying his knowledge of the English language as well as [of] the other's meaning.

12. Whether from love of form or [from] curiosity they had assembled in great numbers.

13. Only sip a little of it, my dear Proserpina, and you will instantly cease to grieve for your mother, and [will] have nothing in your memory that can prevent your being perfectly happy in my palace.

14. And he grew, and grew strong as a boy must grow who does not know that he is learning any lessons, and [who] has nothing in the world to think of except things to eat.

15. The habit of the old and [the] great painters of introducing portrait into all their highest work, I look to as the very source and root of their superiority in all things.

16. We feel sure that the Red Cross Knight will keep his promise to kill the dragon and [will] marry Una.

17. I will go to the church steeple to see that the little church goblins polish the bells and [I will] bring down *all the stars*.

18. Now, I have no doubt that, as we grow gradually wiser we shall discover at last that the eye is a nobler organ than the ear; and [that] through the eye we must in reality obtain, or put into form, nearly all the useful information we are to have in this world.

19. We must now leave King Agenor to sit on his throne and [must] go along with Queen Telephassa and her four youthful companions.

20. He resolved to send Perseus on a dangerous enterprise, in which he would probably be killed, and then [to] do some great mischief to Danaë herself.

21. I will conduct you by the secret paths of the forest, known as well to me as [to] any forester that ranges it.

22. They said to the little bird: "For our parts, we don't care to fill our beaks with such long words, but [we] sympathise with you quite as much. If we don't do anything else, we can walk about with you everywhere, and [we] think that the best thing we can do."

Point out the meaning given to the sentence by each of the two words in brackets.

1. I will carry you and your brother home to meet your father and will
to make your peace.

2. And now your son, as long as he lives, and as often as he pleases, will be at liberty to plunge into the sea, and will
to traverse the vast empires it contains in its bosom.

LESSON II.

RELATION AND PLACING OF WORDS (*Continued*).

NOUNS AND PRONOUNS.

I. Relation of pronoun and antecedent.

Be sure that the antecedent of a pronoun¹ is clearly indicated.

EXAMPLES.

Incorrect Form.

We have *critics who* . . .
 permit *poets* to leave *their*
 poetical sense ungratified,
 provided that *they* gratify
their rhetorical sense or *their*
 curiosity.

Correct Form.

"We have *critics who* . . .
 permit *a poet* to leave *their*
 poetical sense ungratified,
 provided that *he* gratifies
their rhetorical sense or
their curiosity."

ARNOLD, *Prefaces to Poems*.

In the incorrect form above, notice that it is not clear when "they," "their," refer to critics, and when to "poets." In the correct form one noun is used in the plural, the other in the singular; so there is no question as to the antecedent of the pronoun.

Mr. James refers . . . to	"Mr. James refers . . .
a little book about a quest	to a little book about a quest
for hidden treasure. . .	for hidden treasure. . .
He cannot criticise the	He cannot criticise the
author as he goes, because	author as he goes, "because,"
he says . . . he has been a	says he . . . "I have been

¹ Be sure, also, that it is clear to which word in the sentence a possessive adjective refers.

child, but he has never been a child, but I have never on a quest for buried treasure. been on a quest for buried treasure."

*Memories and Portraits,
A Humble Remonstrance.*

In the incorrect form above, notice that it is not clear when "he" refers to "Mr. James," when to "the author." This confusion is avoided by using direct discourse in the second part of the passage.

II. Position of noun or pronoun in a sentence.

a. A noun or pronoun used as subject of a verb naturally precedes it, and may be emphasised by being placed after it;¹ a noun or pronoun used as object or supplement naturally follows its verb, and may be emphasised by being placed before it.

EXAMPLES.

1. "This laughing colloquy took place in the hall of Walcote House, in the midst of which is a staircase that leads from an open gallery, where are the doors of the sleeping-chambers; and from one of these, a wax candle in her hand, and illuminating her, came *Mistress Beatrix*."

Henry Esmond.

2. "Foremost among these models for the English writer stands *Shakespeare*."

Prefaces to Poems.

¹ We have grown so accustomed to the position of the subject after the verb "to be" following a preparatory "it" or "there," that we do not always feel special emphasis in it; but a little thought will show that this change in order has really had the desired effect of drawing the accent away from the unimportant verb "to be," and of fixing it upon the noun; e.g. —

"It was an *Ancient Mariner*,
And he stoppeth one of three."

The Ancient Mariner.

3. "Here was *I*, a yeoman's boy, a yeoman every inch of me; and there was *she*, a lady born." *Lorna Doone.*

4. "After the Snowes came *Jasper Kelby*, with his wife new-married; and a very honest *pair* they were upon only a hundred acres and a right of common." *Ibid.*

5. "'Two kinds of dilettanti,' says Goethe, 'there are in poetry: he who neglects the indispensable mechanical part and thinks he has done enough if he shows spirituality and feeling, and he who seeks to arrive at poetry merely by mechanism and without soul.'"

Prefaces to Poems.

6. "I am going to-night to speak only of the industrious. *The idle people* we will put out of our thoughts at once." *RUSKIN, The Crown of Wild Olive.*

7. "*Such a life* as this I call heaven upon earth."¹
Essay on Eugénie de Guérin.

8. "Men are helpful through the intellect and the affections; *other help* I find a false appearance."
EMERSON, Representative Men.

b. The infinitive used as a subject naturally follows its verb after a preparatory "it", and is made emphatic by being placed before the verb.

EXAMPLES.

1. *Jaques.* "Why, 'tis good *to be sad* and *say* nothing.
Rosalind. Why, then, 'tis good *to be* a poet."
As You Like It, IV. 1.

¹ When they are used as objects, demonstrative pronouns, or nouns modified by adjectives which are connecting words (see Examples 7,8), are often placed before their verbs, at the beginning of a sentence, in order to emphasise the connection with what has gone before.

2. "For *to do* the wrong and *leave* the right undone, was, night and day, this wicked Loki's one unwearied aim."

A. and E. KEARY, *The Heroes of Asgard*.

c. A change of the natural order in subject, supplement, object, and predicate, sometimes serves to emphasise the verb.¹

EXAMPLES.

1. "*Burned* Marmion's swarthy cheek like fire,
And *shook* his very frame for ire." *Marmion*.

2. "'Fools you *are*; be fools forever,' said Sir Ensor Doone, at last." *Lorna Doone*.

3. "Evil he *had done* without doubt, as evil had been done to him; but how many have done evil, while receiving only good!" *Ibid*.

LESSON III.

RELATION AND PLACING OF WORDS (*Continued*).

ADVERBS.

I. Adverbs are usually placed next to the words, phrases, or clauses they modify. Be sure not to place an adverb in a sentence so that it may be taken with any word, phrase, or clause other than the one with which it belongs.

¹ A verb naturally follows its subject and precedes its object; it does not necessarily follow its subject directly, but care should be taken not to interpose too long a modifier between the subject and predicate in a sentence.

EXAMPLES.

Incorrect Form.

"What!" a wayward youth might answer *perhaps* incredulously, "no one ever gets wiser by doing wrong?"

Here the adverb "*perhaps*," is so placed that it may be taken either with "might answer," or with "incredulously."

I think, however, if I now say what I meant my hearers to understand *briefly* and *clearly*, . . . there may afterwards be found some better service in the passionately written text.

Here the adverbs "*briefly*" and "*clearly*," are so placed that they may be incorrectly taken with "to understand."

It was while all the other young people were dancing, and she sitting among the chaperones at the fire *most unwillingly* longing for the reëntrance of her elder *cousin*.

Correct Form.

"'What!' a wayward youth might *perhaps* answer incredulously, 'no one ever gets wiser by doing wrong?'" *Queen of the Air.*

"I think, however, if I now say *briefly* and *clearly* what I meant my hearers to understand, . . . there may afterwards be found some better service in the passionately written text."

Introduction to Sesame and Lilies.

"It was while all the other young people were dancing, and she sitting *most unwillingly* among the chaperones, longing for the reëntrance of her elder cousin."

JANE AUSTEN, *Mansfield Park*.

Here "most unwillingly" is so placed that it may be incorrectly taken with "longing."

The book of talk is *only* printed because its author cannot speak to thousands of people at once; if he could, he would.

"The book of talk is printed *only* because its author cannot speak to thousands of people at once; if he could, he would." *Sesame and Lilies.*

Here "only" is so placed that it may be incorrectly taken with "printed."

NOTE. As a rule place the adverb "only" before the word, phrase, or clause that it modifies.

EXAMPLES.

1. "They also serve who *only* stand and wait."

MILTON, *Sonnet on His Blindness.*

2. "'Kling! klang!' tolled the Hyacinth Bells. 'We are not tolling for little Kay,—we don't know him. We *only* sing our song.'"

The Snow Queen.

3. "Drink to me *only* with thine eyes."

BEN JONSON, *To Celia.*

EXERCISE.

Choose the correct position for the adverbs in brackets in the following passages:—

1. I [sometimes] feel ashamed to think [sometimes] how far my worst songs fall below my best.

2. Every collection of its inhabitants that comes together to listen to a stranger, is [invariably] declared to be [invariably] "a remarkably intelligent audience."

3. He deemed himself a superior being, and [only] fancied that his subjects were [only] created [only] for a king to rule over. And Cromwell rose [mainly] because in spite of his many faults he [mainly] fought [mainly] for the rights and freedom of his fellow-men; and therefore the poor and oppressed all lent their strength to him.

4. I have [always] considered Johnson [always] to be by nature one of our great English souls.

5. In her eyes there were positively tears; for she was conscious of something in the legend, which the rest of them were not [yet] old enough to feel [yet].

6. While we [only] give it credit [only] for depicting the merest surface, it [actually] brings out the secret character [actually] with a truth that no painter would ever venture upon [even] could he [even] detect it.

7. They were [almost] the first teacups [almost] ever seen in the colony.

8. As I could [only] play [only] on my teacher's instrument, I have forgotten all my music long ago.

9. You are lucky to be in their good graces so soon. They have known me much longer, but [hardly] a day [hardly] passes without my bringing them food.

10. A scene was now disclosed which the spectators might [almost] fancy as having been [almost] created since they had last looked in the direction where it lay.

11. Nor must we forget to mention a hen-coop that stood in the corner of the garden. It now [only] contained [only] Chanticleer, his two wives, and a solitary *chicken*.

12. The flowers talked sweetly, as flowers should; and Edward [almost] fancied that he could [almost] behold their bloom and smell their fragrant breath.

13. The very first stone that they laid hold of proved so heavy that it [almost] seemed [almost] to be fastened to the ground.

14. That a fisher, who [perhaps] pursued the sport [perhaps] for his amusement as well as profit, should be well-mounted and better lodged than the lower class of peasantry, had in it nothing surprising.

15. As there was no help for it, Eurylochus immediately set forth at the head of his twenty-two followers, who went off in a very melancholy state of mind, [hardly] leaving their friends in [hardly] better spirits than themselves.

II. Some adverbs naturally precede, others naturally follow, the verbs they modify; most adverbs modifying a compound verb are placed between the parts of the verb. Any unusual position emphasises the adverb.

EXAMPLES.

Natural Form.

But a book is written
not *merely* to multiply the
voice, not *merely* to carry
it, but to perpetuate it.

He strove and struggled
very bravely to free one
arm and to grasp his
sword.

Emphatic Form.

"But a book is written
not to multiply the voice
merely, not to carry it
merely, but to perpetuate
it."

Sesame and Lilies.

"*Very bravely* he strove
and struggled to free one
arm and to grasp his
sword."

Lorna Doone.

And Perseus called weeping: "I promised *rashly* and *angrily*; but I will perform *cunningly* and *patiently*."

"And Perseus called weeping: '*Rashly* and *angrily* I promised; but *cunningly* and *patiently* will I perform.'"

The Greek Heroes, Perseus.

At first he sprang *upward*, and he soared *higher* and *higher*, until he seemed a mere speck in the sky.

"*Upward*, at first, he sprang, and *higher* and *higher* he soared, until he seemed a mere speck in the sky." *The Story of Roland.*

I shall *never* forget the lonely sensation of first lying down without a roof above my head. . . . I remember how I thought of all the solitary places under the night sky where I had slept, and how I prayed that I might *never* be houseless any more, and might *never* forget the houseless.

"*Never* shall I forget the lonely sensation of first lying down without a roof above my head. . . . I remember how I thought of all the solitary places under the night sky where I had slept, and how I prayed that I *never* might be houseless any more, and *never* might forget the houseless." *David Copperfield.*

NOTE. Beware of the so-called "split infinitive." Do not place a modifying word between "to" and the verbal part of the infinitive unless special emphasis is desired, as in the following example:—

"But no doubt some kinds of knowledge cannot be made to *directly* serve the instinct in question, cannot be directly related to the sense for beauty, to the sense *for conduct*."

ARNOLD, *Literature and Science.*

LESSON IV.

RELATION AND PLACING OF WORDS (*Continued*).

PARTICIPLES AND ADJECTIVES.

I. In using a participle or an adjective be sure that it is properly related to a noun or pronoun in the nominative or the objective case. Beware, especially, of the "mis-related participle," which has no such noun or pronoun to which it may refer.

EXAMPLES.

Incorrect Form.

Haughty and *reserved* among the rich and great, but ever *ready* to stoop his head to the lowly cottage door and be like a brother or a son at the poor man's fireside, his *spirit* was proud yet gentle.

Correct Form.

"He was of a proud yet gentle spirit, *haughty* and *reserved* among the rich and great, but ever *ready* to stoop his head to the lowly cottage door and be like a brother or a son at the poor man's fireside."

*Twice-Told Tales,
The Ambitious Guest.*

Bending his knees, he offered to kiss their hands; but there was some hesitation on their part to permit this act of homage. *Raising* him in the most gracious manner, *he* was

"Bending his knees, he offered to kiss their hands; but there was some hesitation on their part to permit this act of homage. *Raising* him in the most gracious manner, *they* or

ordered to seat himself in their presence, a rare honor in this proud and punctilious court.

dered him to seat himself in their presence, a rare honor in this proud and punctilious court."

IRVING, *Life and Voyages of Christopher Columbus.*

Having then faithfully listened to the great teachers that you may enter into their thoughts, there is yet this higher advance to be made; you have to enter into their hearts.

"*Having* then faithfully listened to the great teachers that you may enter into their thoughts, *you* have yet this higher advance to make; you have to enter into their hearts."

Sesame and Lilies.

They looked at each other, and up and down, and wondered; for *black* or *white*, the *ways* of elephants are beyond the wit of any man to fathom.

"They looked at each other, and up and down, and wondered; for the ways of elephants are beyond the wit of any *man*, *black* or *white*, to fathom."

Toomai of the Elephants.

Struck with his tall and martial figure, and *eager* to save him from inevitable destruction, even *the speediest* of the warriors were outstripped by Waverley, who, reaching the spot first, *called to him* to surrender.

"*Struck* with his tall and martial figure, and *eager* to save him from inevitable destruction, *Waverley* outstripped even the speediest of the warriors, and, reaching the spot first, called to him to surrender."

Waverley.

<p><i>Kneeling</i> to Charles Edward, Waverley's <i>heart and sword</i> were devoted to the vindication of his rights.</p>	<p><i>"Kneeling</i> to Charles Edward, <i>Waverley</i> devoted his heart and sword to the vindication of his rights."</p>
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Ibid.

NOTE. Avoid placing the adjective "only" between its noun and a verb, for it may then be confused with the adverb "only," and so may be taken with the verb; *e.g.* —

Since the first dominion of men was asserted over the ocean, three thrones, of mark beyond all others, have been set upon its sands; the thrones of Tyre, Venice, and England. Of the First of these great powers the memory *only* remains; of the Second, the ruin; the Third, if it forget their example, may be led through prouder eminence to less pitied destruction.

Here the word "only" may be taken as an adjective with "memory" (meaning "the memory alone") or as an adverb with "remains." Such confusion may be avoided by placing "only" before its noun as in the correct form of the sentence, — "Of the first of these great powers *only* the memory remains,"¹ — or by using "alone" in place of "only"; *e.g.* —

"Self-reverence, self-knowledge, self-control,
These three *alone* lead life to sovereign power."

Ænone.

II. Attributive adjectives are usually placed before their nouns; predicate adjectives, after their verbs. Any other position emphasises them.

¹ *The Stones of Venice.*

EXAMPLES.

Natural Form.

There, first cradled and wrapt in swaddling-clothes, is born the *wing-footed, deceiving* shepherd of the clouds.

So he urged the eager Athena; and she leaped down out of heaven like a *shrill-voiced* harpy falcon.

In Siegfried's well-ruled land the men were *strong* and *brave*, and the women were *wise* and *fair*, and the acres were *broad* and *rich*.

Polydectes and his guests grew *pale* as they looked upon that dreadful face.

The shores so lately crested by the cities of Herculaneum and Pompeii were *sullen* and *dull*.

Emphatic Form.

"There, first cradled and wrapt in swaddling-clothes, is born the shepherd of the clouds, *wing-footed, deceiving*." *Queen of the Air.*

"So he urged the eager Athena; and she leaped down out of heaven like a harpy falcon, *shrill-voiced*." *Ibid.*

"*Strong* and *brave* were the men, *wise* and *fair* were the women, and *broad* and *rich* were the acres in Siegfried's well-ruled land."

The Story of Siegfried.

"*Pale* grew Polydectes and his guests, as they looked upon that dreadful face."

The Greek Heroes, Perseus.

"*Sullen* and *dull* were the shores so lately crested by the cities of Herculaneum and Pompeii."

The Last Days of Pompeii.

LESSON V.

RELATION AND PLACING OF CLAUSES.

I. SUBSTANTIVE CLAUSES.

Unlike the noun, the substantive clause used as subject does not naturally precede its verb, but generally follows it, after a preparatory "it," and gains emphasis by being placed before the verb. The substantive clause used as object or supplement usually follows its verb, and is made emphatic by being placed before it.

EXAMPLES.

Natural Form.

Yet, truly, if it might be, I, for one, would fain join in the cadence of hammer-strokes that should beat swords into ploughshares; and it is not the fault of us men *that this cannot be*.

Lexington, Concord, and Charlestown can best declare *what may have been the ministerial views* which have precipitated the present crisis.

Emphatic Form.

"Yet, truly, if it might be, I, for one, would fain join in the cadence of hammer-strokes that should beat swords into ploughshares; and *that this cannot be* is not the fault of us men."

The Crown of Wild Olive.

"*What may have been the ministerial views* which have precipitated the present crisis, Lexington, Concord, and Charlestown can best declare."

IRVING, *Life of Washington, Letter of General Washington to General Gage.*

"Galatea is pelting the flocks with apples, Polyphemus; she says *the goat-herd is a laggard lover.*"

THEOCRITUS, *Idyl VI.*

Olivia. "Stay:

I prithee, tell me what thou thinkst of me."

Viola. That you do think you are not *what you are.*

Olivia. If I think so, I think the same of you.

Viola. Then think you right; I am not *what I am.*"

Twelfth Night, III. 1.

Florizel. Why look you so upon me?

I am but sorry, not afeard;
I am *what I was.*

Galatea is pelting the flocks with apples, Polyphemus; *the goatherd is a laggard lover*, she says.

Olivia. Stay:

I prithee, tell me what thou thinkst of me.

Viola. That you do think that *what you are* you are not.

Olivia. If I think so, I think the same of you.

Viola. Then think you right; *what I am* I am not.

Florizel. "Why look you so upon me?

I am but sorry, not afeard;
.
what I was I am."

SHAKESPEARE,
A Winter's Tale, IV. 3.

II. MODIFYING PHRASES AND CLAUSES.

Adverbial phrases and clauses naturally follow the words they modify, and should be placed with care, as near them as is convenient.

Adjective phrases and clauses usually follow the words they modify, and should follow them as closely *as possible.*

A relative clause, for example, should as a rule follow its antecedent without the intervention of another noun. This rule is more strict than the rule for the placing of adverbial phrases and clauses, and must be observed carefully.

Any unusual position of the adjective or adverbial clause emphasises it.

EXAMPLES.

Incorrect Form.

The man of letters can't but love the place which has been inhabited by so many of his brethren, or peopled by their creations, as real to us at this day as the authors whose children they were; and Sir Roger de Coverley is just as lively a figure to me walking in the Temple Garden, and discoursing about the beauties in hoops and patches who are sauntering over the grass, with Mr. Spectator, as old Samuel Johnson with the Scotch gentleman at his heels, on their way to Dr. Goldsmith's chambers in Brick Court rolling through the fog, or Harry Fielding dashing off arti-

Correct Form.

"The man of letters can't but love the place which has been inhabited by so many of his brethren, or peopled by their creations, as real to us at this day as the authors whose children they were; and Sir Roger de Coverley walking in the Temple Garden, and discoursing with Mr. Spectator about the beauties in hoops and patches who are sauntering over the grass, is just as lively a picture to me as old Samuel Johnson rolling through the fog with the Scotch gentleman at his heels on their way to Dr. Goldsmith's chambers in Brick Court, or Harry Fielding with inked ruffles and a

cles at midnight for the wet towel round his head, *Covent Garden Journal*, dashing off articles at midnight for the *Covent Garden Journal*, while the printer's boy is asleep in the passage with inked ruffles and a wet towel round his head. while the printer's boy is asleep in the passage."

*Pendennis,
The Knights of the Temple.*

Study carefully the following examples of adverbial and adjective phrases and clauses emphatically placed.

1. "*In the ever memorable year of our Lord, 1609, on a Saturday morning*, the five-and-twentieth day of March, old style, did that worthy and irrecoverable discoverer (as he has justly been called), Master Henry Hudson, set sail from Holland in a stout vessel called the Half Moon, being employed by the Dutch East India Company, to seek a northwest passage to China."

IRVING, *Knickerbocker's History of New York.*

Notice that the adverbial phrase at the beginning of this sentence denotes time, that the adverbial phrase following the verb denotes place, that following it, manner, and the participial phrase at the end, purpose. It is clear that a certain natural order of ideas has here governed the placing of these several modifying phrases. When several adverbial phrases modify one verb, there can be no hard and fast rule for their relative positions. Often a phrase denoting time or place precedes the others, and is emphasised by being placed before the verb and at the beginning of the sentence; the time or place of an incident naturally occurs to the mind first, and is, as a rule, important. This is not always true, however, and in each

case the natural order of ideas and their relative importance must decide the relative position of the phrases.

2. "*When thou hast assumed these names, — good, modest, true, rational, equal-minded, magnanimous, — take care that thou dost not change these names; and if thou shouldst lose them, quickly return to them. If thou maintainest thyself in possession of these names without desiring that others should call thee by them, thou wilt be another being, and wilt enter on another life. . . . Therefore fix thyself in the possession of these few names: and if thou art able to abide in them, abide as if thou wast removed to the Happy Islands.*"

MARCUS AURELIUS, *Meditations*.

Notice, again, that the first italicised adverbial clause denotes time which must come, or circumstances which must be brought about before the idea expressed in the main clause can become a reality. The remaining italicised clauses denote condition, and, like the temporal clause above, are important because the condition expressed in them must be fulfilled before the main idea of the sentence can become a reality. Since a conditional or temporal clause is often important, it is often emphasised by being placed before the main clause.

3. "*Whosoever will, let him take the water of life freely.*"

Apocalypse, xxii. 17.

Notice here that the relative clause would naturally follow the "him" to which it is related, and is emphasised by being placed before the main clause.

4. "Yes; the river sleeps along its course and dreams of the sky and of the clustering foliage, amid which fall

showers of broken sunlight, imparting specks of vivid cheerfulness, in contrast with the quiet depth of the prevailing tint. *Of all this scene*, the slumbering river has a dream picture in its bosom."

HAWTHORNE, *Mosses from an Old Manse, The Old Manse*.

Notice the emphasis laid on the adjective phrase "of all this scene" by its position at the beginning of the sentence, so far from its noun. Frequently an adjective phrase, or an adverbial phrase, such as "at this time," "in this manner," etc., is emphasised at the beginning of the sentence to mark the connection with what has preceded.¹ A clause, too, may be emphasised for the same purpose.

LESSON VI.

EXERCISE.

Point out the natural and the emphatic positions for the phrases and clauses in brackets in the following passages:—

1. [In England] the love of freedom itself is hardly stronger [in England] than the love of aristocracy [in England].

2. [On Sunday mornings] in obedience to a feeling I am not ashamed of [on Sunday mornings] I have always tried [on Sunday mornings] to give a more appropriate character to our conversation.

3. It is impossible to read carefully the great ancients without losing something of our caprice and eccentricity, and [to emulate them] we must [at least] read them [at least] [to emulate them].

¹ See Lesson II., footnote, page 206.

4. [In gay profusion] [on the gentle declivities of the hills] [in gay profusion] [were scattered] the dogwood, the sumach, and the wild brier [were scattered] [on the gentle declivities of the hills] [in gay profusion].

5. Their mode of life [in peace and war] is described [in peace and war].

6. [When the sunlight left them last night, and the west wind blew them before it like withered leaves] who saw the dance of the dead clouds [when the sunlight left them last night and the west wind blew them before it]?

7. A host of different forces [without enlightenment and without restraint] were everywhere and incessantly struggling for dominion [without enlightenment and without restraint].

8. Thus [in the eighth century], he foreshadowed the extension [in the eighth century] which [in the nineteenth] was to be accorded to primary instruction [in the nineteenth], to the advantage and honour, not only of the clergy, but also of the whole people [in the nineteenth].

9. [Though of a mildly cheerful and entirely amiable disposition], Mary [though of a mildly cheerful and entirely amiable disposition] necessarily touched the household heart with the sadness of her orphanage [though of a mildly cheerful and entirely amiable disposition], and something interrupted its harmony by the difference [which my mother could not help showing] between the feelings with which she regarded her niece and her child [which my mother could not help showing].

10. [From the incurable indolence of its nature] the stream is happily incapable of becoming the slave of human ingenuity [from the incurable indolence of its nature], as is the fate of so many a wild, free mountain-torrent [from the incurable indolence of its nature].

11. [While all things else are compelled to subserve some useful purpose] it idles its sluggish life away in lazy liberty, without turning a solitary spindle or affording even water-power to grind the corn that grows upon its banks [while all things else are compelled to subserve some useful purpose].

12. It is a marvel whence this perfect flower derives its loveliness and perfume, springing [as it does] from the black mud, over which the river sleeps [as it does], and where lurk the slimy eel and speckled frog and the mud turtle, whom continual washing cannot cleanse.

13. But [though she saw him]
[whether it was that he looked too little behind him, or whether it was that she kept out of sight behind the rocks and knolls], he never saw her, [though she saw him]
[whether it was that he looked too little behind him, or whether it was that she kept out of sight behind the rocks and knolls] [though she saw him].

14. [As they stood gazing with entranced attention on the scene before them] a red man [crowned with feathers] issued from one of these glens [as they stood gazing with entranced attention on the scene before them] [crowned with feathers].

15. And there sat [by the empty fireplace, which was *filled with a pot of sweet herbs*] the nicest old woman

[by the empty fireplace, which was filled with a pot of sweet herbs] that ever was seen, in her red petticoat, and short dimity bed-gown, and clean white cap [with a black silk handkerchief over it] tied under her chin [with a black silk handkerchief over it].

16. [At her feet] [sat] the grandfather of all the cats [sat] [at her feet]; and [opposite her] [sat] [on two benches] twelve or fourteen neat, rosy, chubby little children [sat] [opposite her] learning their crisscross row [on two benches]; and gabble enough they made about it.

17. [With a shiny, clean stone floor, and curious prints on the walls and an old black oak sideboard] such a pleasant cottage it was [with a shiny clean stone floor, and curious prints on the walls and an old black oak sideboard] full of bright pewter and brass dishes.

18. So likewise, I trust [if ever I am able to finish this work on the plan I have commenced] [of which, in simple truth, I sometimes have my doubts], it will be found that I have pursued the latest rules of my art [if ever I am able to finish this work on the plan I have commenced] as exemplified in the writings of all the great American historians [of which, in simple truth, I sometimes have my doubts].

19. Here [convenient to the river] [before the white
[in some unknown age] man came] stood an Indian village [convenient to the river]
[in some unknown age] [before the white man came] whence its inhabitants must have drawn so large a part of their subsistence.

LESSON VII.

PARALLEL STRUCTURE OF CLAUSES HAVING LIKE
VALUE.

I. Clauses connected by coördinative conjunctions should be similar in construction. Be careful not to introduce a relative clause after a coördinative conjunction unless a relative construction has preceded it.

EXAMPLES.

Incorrect Form.

And there he saw the singer lying upon bearskins and fragrant boughs; Cheiron, the ancient centaur, and *who was* the wisest of all things beneath the sky.

Locksley returned almost immediately with a willow-wand about six feet in length, perfectly straight, and *which was* rather thicker than a man's thumb.

Almost every man has some little trait of romance in his life, *looked* back to with fondness, and *about which* he is apt to grow garrulous occasionally.

Correct Form.

"And there he saw the singer lying upon bearskins and fragrant boughs; Cheiron, the ancient centaur, the wisest of all things beneath the sky."

Greek Heroes, The Argonauts.

"Locksley returned almost immediately with a willow-wand about six feet in length, perfectly straight, and rather thicker than a man's thumb." *Ivanhoe.*

"Almost every man has some little trait of romance in his life, *which* he looks back to with fondness, and *about which* he is apt to grow garrulous occasionally."

Bracebridge Hall.

Our royalist countrymen were not heartless, dangling courtiers, *bowing* at every step, and *who* simpered at every turn.

“Our royalist countrymen were not heartless, dangling courtiers, *bowing* at every step, and *simpering* at every turn.”

MACAULAY, *Essay on Milton*.

The purport was, that, at some future day, a child should be born hereabouts, *destined* to become the greatest and noblest personage of his time, and *whose* countenance, in manhood, should bear an exact resemblance to the Great Stone Face.

“The purport was, that, at some future day, a child should be born hereabouts, *who* was destined to become the greatest and noblest personage of his time, and *whose* countenance, in manhood, should bear an exact resemblance to the Great Stone Face.”

The Great Stone Face.

II. The parts of a sentence that depend upon the same word should be alike in structure.

EXAMPLES.

Incorrect Form.

Mr. Collins made his declaration in form. *Having* resolved to do it without loss of time, as his leave of absence extended only to the following Saturday, and *since he felt* no diffidence to make it dis-

Correct Form.

“Mr. Collins made his declaration in form. *Having* resolved to do it without loss of time, as his leave of absence extended only to the following Saturday, and *having no feelings* of diffidence to make it dis-

tressing to himself even at the moment, he set about it in a very orderly manner.

When I awoke, and, hearing a great flourishing of cocks and chuckling of contented hens, betaking me to the window of the clean and comfortable room where I had slept the night, I looked forth on a sunshiny morning in a deep vale of chestnut gardens.

He hesitated a moment or two, but finally confessed *having run away from school on account of his great dislike to Mr. Toil, and that he was resolved to find some place in the world where he should never see or hear of the old schoolmaster again.*

Tressilian still hesitated. *He knew not much of this strange fellow, nor how far he could repose in him*

tressing to himself even at the moment, he set about it in a very orderly manner."

JANE AUSTEN,
Pride and Prejudice.

"When I awoke, and, hearing a great flourishing of cocks and chuckling of contented hens, betook me to the window of the clean and comfortable room where I had slept the night, I looked forth on a sunshiny morning in a deep vale of chestnut gardens."

STEVENSON,
Travels with a Donkey.

"He hesitated a moment or two, but finally confessed *that he had run away from school on account of his great dislike to Mr. Toil, and that he was resolved to find some place in the world where he should never see or hear of the old schoolmaster again.*"

Little Daffydowndilly.

"Tressilian still hesitated. *He knew not much of this strange fellow, and was doubtful how far he*

the confidence necessary to render him an useful attendant upon the present emergency.

Then they began to talk of *those* mysterious beings with which the land of the Alps abound; and *how* hosts of apparitions come in the night and carry off the sleepers through the air to the wonderful floating town of Venice.

He once more extended his hand to Robin Hood, and assured him of *his full pardon and future favour* as well as *that he was firmly resolved* to restrain the tyrannical exercise of the forest rights.

My plan therefore was not merely *that I should* educate and cherish her as my own, but *to adopt* her the heiress of my small fortune, as well as *bestowing* her upon some worthy man.

could repose in him the confidence necessary to render him an useful attendant upon the present emergency." *Kenilworth.*

"Then they began to talk of *those* mysterious beings with which the land of the Alps abound; and of *the* hosts of apparitions which come in the night and carry off the sleepers through the air to the wonderful floating town of Venice."

ANDERSEN, *The Ice-Maiden.*

"He once more extended his hand to Robin Hood, and assured him of *his full pardon and future favour* as well as of *his firm resolution* to restrain the tyrannical exercise of the forest rights." *Ivanhoe.*

"My plan therefore was not merely *to educate* and cherish her as my own, but *to adopt* her the heiress of my small fortune, and *to bestow* her upon some worthy man." *Evelina.*

LESSON VIII.

THE CLEAR SENTENCE.

The chief principle governing the thought of a sentence which aims at clearness is the principle of Unity; every sentence should have one leading idea, and one alone.

I. In order to keep to one idea in the sentence avoid changing the subject often.

EXAMPLES.

Incorrect Form.

Pen had formed an acquaintance with a cheery fellow-passenger, and this was as they came along the road, and he was in a shabby cloak, and talked a great deal about men of letters, for he was very familiar with them, and he was in fact the reporter of a London newspaper.

The little creature had somehow confounded his passage among the intricacies of these lordly chimneys, and he had alighted upon this magnificent chamber, and this had been done *by means of some unknown*

Correct Form.

"As they came along the road, Pen had formed an acquaintance with a cheery fellow-passenger in a shabby cloak, who talked a great deal about men of letters, with whom he was very familiar, and who was in fact the reporter of a London newspaper."

Pendennis.

"The little creature, having somehow confounded his passage among the intricacies of these lordly chimneys, by some unknown aperture had alighted upon this magnificent chamber and, tired with his tedious

aperture, and he was tired with his tedious explorations, and as there was exhibited a delicious invitation to repose, he could not resist it, and he crept between the sheets very quietly, laid his black head upon the pillow, and slept like a young Howard.

He re-formed his line of march, and the soldiers were commanded to unsling their firelocks and fix their bayonets, and an advance and rear-guard were formed, and each consisted of a non-commissioned officer and two soldiers, and he gave them strict orders to keep an alert lookout.

explorations, was unable to resist the delicious invitation to repose which he saw there exhibited; so creeping between the sheets very quietly, laid his black head upon the pillow, and slept like a young Howard."

*Essays of Elia, Praise
of Chimney-Sweepers.*

"He re-formed his line of march, commanded his soldiers to unsling their firelocks and fix their bayonets, and formed an advance and rear-guard, each consisting of a non-commissioned officer and two soldiers, who received strict orders to keep an alert lookout."

Rob Roy.

II. Avoid crowding too many ideas into one sentence. Write as many sentences as there are *main* thoughts.

EXAMPLES.

Incorrect Form.

I had seen also for the third time the most wonderful of all Alpine birds, which was a gray, flutter-

Correct Form.

"I had seen also for the third time by the Char treuse torrent the most wonderful of all Alpine

ing, stealthy creature, and it was about the size of a sparrow; but it was of colder gray and more graceful, and haunts the sides of the fiercest torrents, — this one, by the way, was by the Char treuse torrent, — and there is something more strange in it than in the sea-gull, which seems a powerful creature; but this small bird is silent and tender and light, and almost like a moth in its low and irregular flight, and it almost touches with its wings the crest of waves that would overthrow a granite wall and haunts the hollows of the bleak, cold, herbless rocks that are continually shaken by their spray, and it has perhaps the nearest approach to the look of a spiritual existence I know in animal life.

birds, — a gray, fluttering, stealthy creature, about the size of a sparrow, but of colder gray, and more graceful, which haunts the sides of the fiercest torrents. There is something more strange in it than in the sea-gull, — that seems a powerful creature; but this small creature, silent, tender, and light, almost like a moth in its low and irregular flight, — almost touching with its wings the crest of waves that would overthrow a granite wall, and haunting the hollows of the bleak, cold, herbless rocks that are continually shaken by their spray, has perhaps the nearest approach to the look of a spiritual existence I know in animal life.” *Præterita*.

III. It is equally necessary to avoid putting each idea into a separate sentence. Study to see which is a main thought; then group with it in one sentence the ideas *naturally belonging* with it.

EXAMPLES.

Incorrect Form.

But I want to tell you the outward history of the French Academy. First of all I must give a very few words to this history. || About the year 1629 eight or nine persons formed themselves into a sort of little club. The members of this little club were to meet at one another's houses and discuss literary matters. They were fond of literature. || Their meetings got talked of. Cardinal Richelieu heard of them. He was then minister. He was all-powerful. || He had a noble passion for letters himself. He had a noble passion for all fine culture. For these reasons he was interested in what he heard of the nascent society. || He was a man in the grand style if ever man was. He had the insight to perceive that this was a potent instrument of the grand style.

Correct Form.

[Notice that the original passage consists of seven sentences, one for each main idea.]

"But first of all I must give a very few words to the outward history of the French Academy. About the year 1629, seven or eight persons, fond of literature, formed themselves into a sort of little club to meet at one another's houses and discuss literary matters. Their meetings got talked of, and Cardinal Richelieu, then minister and all-powerful, heard of them. He himself had a noble passion for letters and for all fine culture; he was interested by what he heard of the nascent society. Himself a man in the grand style, if ever man was, he had the insight to perceive what a potent instrument of the grand style was here

And this instrument was here to his hand. || It was the beginning of a great century for France. This was the seventeenth century. It was a great century because men's minds were working then. Then, too, the French language was forming. || Richelieu sent to the members of the new society. He asked them whether they would be willing to become a body with a public character. He wanted them to hold regular meetings.

to his hand. It was a great century for France, the seventeenth; men's minds were working, the French language was forming. Richelieu sent to ask the members of the new society whether they would be willing to become a body with a public character, holding regular meetings."

ARNOLD, *Essay on the Literary Influence of Academies.*

IV. When the thought of the sentence includes many subordinate ideas, see that the clauses containing them be properly subordinated to the main clause.

EXAMPLES.

Incorrect Form.

The figure of St. Francis appeared in the beginning of the thirteenth century, and in the beautiful Umbrian country at the foot of the Apennines, to the north of Rome, in Italy, and this was when the clouds and storms had come, and the

Correct Form.

"In the beginning of the thirteenth century, when the clouds and storms had come, when the gay, sensuous, pagan life was gone, when men were not living by the senses and understanding, when they were looking for the speedy coming of Anti-

gay, sensuous, pagan life was gone, and men were not living by the senses and understanding then, but they were looking for the speedy coming of Antichrist, and the figure of St. Francis was full of magical power and charm.

christ,—there appeared in Italy, to the north of Rome, in the beautiful Umbrian country at the foot of the Apennines, a figure of the most magical power and charm, St. Francis."

ARNOLD, *Essay on Pagan and Mediæval Religious Sentiment.*

Notice that the incorrect form of the above passage consists of six principal clauses expressing six ideas, which are thus made of equal importance. The correct form consists of one principal clause containing the main thought of the sentence, and of a number of subordinate clauses expressing the less important ideas, which are thus made properly subordinate to the main thought.

Incorrect Form.

The great fountain rose out of a low cave of rock, at the foot of a limestone crag, and it quelled and bubbled and gurgled, and it was very clear, and you could not tell where the water ended and the air began; and it ran away under the road among blue geranium, and golden globe-flower, and wild raspberry, and the bird-cherry, and it was a stream large enough to turn a mill.

Correct Form.

"Out of a low cave of rock, at the foot of a limestone crag, *the great fountain rose*, quelling and bubbling and gurgling, so clear that you could not tell where the water ended and the air began; *and ran away under the road*, a stream large enough to turn a mill, among blue geranium, and golden globe-flower, and wild raspberry, and the bird-cherry."

The Water-Babies.

Notice that the incorrect form of the above passage consists of six principal clauses expressing six ideas made equally important. The correct form has but two principal clauses, which together give the main thought. The first principal clause in the incorrect form is the first principal clause in the correct form; the second clause in the incorrect passage is replaced in the correct form by present participles which subordinate the idea expressed; the third clause is replaced in the original by an adjective, the fourth, by a subordinate clause, both of which serve to make the ideas expressed by them subordinate; the fifth clause of the incorrect passage is the second principal clause of the correct; the sixth is replaced in the original by a noun in apposition.

Incorrect Form.

The great elm trees in the gold-green meadows were fast asleep above, and the cows fast asleep beneath them; nay, a few clouds were about and they were fast asleep likewise, and so tired that they had lain down on the earth to rest, and there were long white flakes and bars of them among the stems of the elm trees; and they were waiting for the sun to bid them rise and go about their day's business in the clear blue overhead.

Correct Form.

"The great elm trees in the gold-green meadows were fast asleep above, and the cows fast asleep beneath them; nay, the few clouds which were about were fast asleep likewise, and so tired that they had lain down on the earth to rest, in long white flakes and bars, among the stems of the elm trees, waiting for the sun to bid them rise and go about their day's business in the clear blue overhead."

The Water-Babies.

The incorrect form of the above passage has six principal clauses, the correct form, three; the first two clauses in both are the same; the third clause in the incorrect passage is replaced in the original by a relative clause;¹ the fourth is the third principal clause of the correct form; the fifth is replaced by an adverbial phrase; the sixth, by a participle.

LESSON IX.

EXERCISE.

Observe carefully the means used in the above passages to make the unimportant ideas of a sentence subordinate to the main thought; then turn to the illustrations under Divisions I., II., III., Lesson VIII. Divide the sentences, both incorrect and correct, into clauses, and point out by what means the ideas which should be less prominent are in the correct sentences made subordinate to the main idea.

LESSON X.

EXERCISE.

Combine or break up the following incorrect passages into sentences containing one main thought, to which all the associated ideas are properly subordinated.

1. Dolly sighed gently and held out the cakes to Silas. He thanked her kindly and looked very close at them,

¹ Since the coördinative relative is equivalent to a conjunction and a personal or demonstrative pronoun (see Part I., Lesson XII.), a coördinative relative clause may often replace a clause of explanation or a clause introduced by coördinative conjunctions, such as, "and," "for," "but."

absently. He was accustomed to look so at everything he took into his hand. He was eyed all the while by the wondering bright orbs of the small Aaron. Aaron had made an outwork of his mother's chair, and was peeping round from behind it.

[The original passage consists of one sentence having one principal clause and several subordinate clauses.]

2. So he and his master set out, and Grimes rode the donkey in front, and Tom and the brushes walked behind, and they went out of the court, and up the street, past the closed window-shutters, and the winking, weary policemen, and the roofs were all shining gray in the gray dawn, and they passed through the pitmen's village, but it was all shut up and silent now, and through the turn-pike, and then they were out in the real country, and plodding along the black, dusty road, between black slag walls, and there was no sound but the groaning and thumping of the pit engine in the next field, but soon the road grew white and the walls likewise, and at the wall's foot grew long grass and gay flowers and they were all drenched with dew, and instead of the groaning of the pit engine they heard the skylark singing his matins high up in the air, and the pit bird was warbling in the sedges as he had warbled all night long.

[The original consists of three sentences, the first two having principal clauses only, the third, principal and subordinate.]

3. They came to a spring at last at the bottom of a hill. It was not such a spring as you see here. A spring here soaks up out of a white gravel in a bog, *among red flycatchers*, and pink bottle heath, and sweet

white orchis. It was not like another spring you see here either. That spring bubbles up under the warm sand-bank in the hollow lane, by the great tuft of lady ferns. It makes the sand dance reels at the bottom day and night. This it does all the year round. It was not such a spring as either of these. It was a real North country limestone fountain. It was like one of those in Sicily or Greece. There the old heathen fancied the nymphs sat cooling themselves in the hot summer days. The shepherds peeped at them from behind the bushes.

[The original is one sentence, consisting of one principal clause and a number of subordinate clauses.]

4. Mr. Henry came himself to the door to welcome me and he was a tall, dark young gentleman and had a plain and not cheerful face and was very strong in body but not so strong in health, and he took me by the hand without any pride and put me at home with plain, kind speeches, and he led me into the hall and presented me to my lord and it was still daylight and the first thing I observed was a lozenge of clear glass in the midst of the shield in the painted window, and I remember thinking this a blemish in a room otherwise so handsome, for it had family portraits and carved chimney, and in one corner of this my old lord sat and he was reading his Livy, and he was like Mr. Henry and had much the same plain countenance, only his was more subtle and pleasant, and his talk was a thousand times more entertaining.

[The original is divided into four sentences, the first, second, and fourth consisting each of one principal clause, the third alone having subordinate clauses.]

LESSON XI.

EXERCISE (*Continued*).

1. Then the sunshine grew strong and lasting and buttercups were thick in the meadows, and sometimes in the late afternoon shadows were lengthening under the hedgerows and Silas might be seen then, and he strolled out with uncovered head and carried Eppie beyond the stonepits, and flowers grew there, and finally they would reach some favourite bank and he could sit down there, and at the same time Eppie toddled to pluck flowers and made remarks to the winged things, and they murmured happily above the bright petals, and she called "Dad-dad's" attention continually by bringing him the flowers.

[The original is one sentence, consisting of one principal clause and many subordinate clauses.]

2. The responsibility of a ruler under so great a destiny now descended with a weight upon the shoulders of that lonely man in the White House. This weight could never become greater. He was a solitary man indeed. He was in a solitude impressive and painful to contemplate. He had none of those unofficial counsellors, those favourites, those privy confidants and friends from whom men in chief authority are so apt to seek relief. Mr. Lincoln therefore secretly held his most important thoughts in his own mind. He wrought out his conclusions by the toil of his own brain. He carried his entire burden wholly upon his own shoulders. In every way he met the full responsibility of his office in and by *himself alone*. He does not appear ever to have sought

to be sustained amid disaster. It does not appear that he ever sought to be comforted or encouraged then. It does not seem either that he ever endeavoured to shift upon others even the most trifling fragment of the load which rested upon himself. Certainly he never desired that any one should ever be a sharer in any ill repute attendant upon a real or a supposed mistake. He was silent as to matters of deep import. He was self-sustained. He faced alone all grave duties. He solved alone all difficult problems. He endured alone all consequences. In this way he appears a man so isolated from his fellow-men amid such tests and trials, that one is filled with a sense of awe, almost beyond sympathy in the contemplation.

[The original consists of five sentences.]

3. Now I was happy. I therefore felt as if there were no question to be put. So I admired Emerson as a poet of deep beauty and austere tenderness. I sought nothing from him as a philosopher. Nevertheless it was good to meet him in the wood paths, or sometimes in our avenue. He had that pure, intellectual gleam diffused about his presence like the garment of a shining one. He was so quiet, so simple, so without pretension. He encountered each man alive as if expecting to receive more than that man could impart. In truth the heart of many an ordinary man had, perchance, inscriptions which he could not read. It was impossible, however, to dwell in his vicinity without inhaling more or less the mountain atmosphere of his lofty thought.

[The original consists of four sentences.]

LESSON XII.

THE FORCEFUL SENTENCE.

The chief principle which should govern one who wishes to write a forceful sentence is the principle of Emphasis; the important ideas of the sentence should be made so prominent as to hold the attention.

I. Prominence may be given by position. As the end of the sentence is an emphatic position, be careful not to emphasise unimportant words by placing them there. Notice in the incorrect forms that follow the undue emphasis given to the words with which the sentences end.

EXAMPLES.

Incorrect Form.

When the helmet was removed, amidst a profusion of short, fair hair the well-formed yet sun-burnt features of a young man of twenty-five *were seen*.

By the shouts of the multitude, together with the acclamations of the heralds and the clangor of the trumpets, the triumph of the victors and the defeat of the vanquished *were announced*.

Correct Form.

"When the helmet was removed, the well-formed yet sun-burnt features of a young man of twenty-five *were seen* amidst a profusion of short fair hair."

Ivanhoe.

"The shouts of the multitude, together with the acclamations of the heralds and the clangor of the trumpets, *announced* the triumph of the victors and the defeat of the vanquished."

Ibid.

Advancing up the courtyard a person of most dignified mien, with tokens, as Esther interpreted them, of gentle blood, high rank, and long-accustomed authority, even in his walk and every gesture, *appeared*.

We returned to the tent, and found my wife and her boys picking cotton which they made some very comfortable beds *with*.

“Advancing up the courtyard *appeared* a person of most dignified mien, with tokens, as Esther interpreted them, of gentle blood, high rank, and long-accustomed authority,”

Legends of the Province House.

“We returned to the tent and found my wife and her boys picking cotton, *with* which they made some very comfortable beds.”

The Swiss Family Robinson,
translated from the German of
JEAN RUDOLPH WYSS.

II. *a*. It is this natural emphasis going with position at the end of the sentence which has given rise to the so-called “suspended” or “periodic” construction, where the phrases and clauses are so arranged as to introduce the main idea of the clause or the sentence last of all. Notice carefully the following sentence from *Sesame and Lilies*, in which the principal clause containing the main idea comes at the end.

“If you look about you and consider the lives of others as well as your own; if you think how few are born with honour and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases and how much poverty there is in the world; *you will fall down upon your knees, and instead of repining at your afflictions, will admire so many blessings which you have received at the hand of God.*”

b. It is not, however, merely the position at the end which gives emphasis to the important idea; the suspense in which one is held while waiting for it is a source of the forcefulness with which it finally comes. With a view to learning how this suspense may be properly managed, study the short periodic sentences in the following passage, and see how the position of the italicised phrases and clauses serves to suspend the thought until the end is reached.

1. "*That such a man should have written one of the best books in the world* is strange enough. 2. But this is not all. 3. Many persons *who have conducted themselves foolishly in active life, and whose conversation has indicated no superior powers of mind*, have left us valuable words, Goldsmith was very justly described by one of his contemporaries as an inspired idiot, and by another as a being

'Who wrote like an angel and talked like poor Poll.'

4. La Fontaine was *in society* a mere simpleton. 5. His blunders would not come in amiss among the stories of Hierocles. 6. But these men attained literary eminence in spite of their weaknesses. 7. Boswell attained it by reason of his weaknesses. 8. *If he had not been a great fool*, he would never have been a great writer. 9. *Without all the qualities* which made him the jest and the torment of those among whom he lived, *without the officiousness, the inquisitiveness, the effrontery, the toad-eating, the insensibility to all reproach*, he never could have produced so excellent a book." MACAULAY, *Essay on Samuel Johnson*.

Observe that in sentence 1 the substantive clause, used *as subject*, is itself emphatically placed (see Lesson V.),

and the emphasis given it causes one to await the idea added by the verb at the end as something of special importance. In 3, two relative clauses are introduced between the subject and the predicate, and the natural expectation that the predicate shall follow, the subject being given, is not satisfied till the end is reached. In 4, an adverbial phrase follows the verb, taking the natural place of the supplement, which is thus reserved till the end. In 8, the subordinate clause being placed first and somewhat emphasised, the principal clause follows with added force at the end. In 9, all the modifying phrases come at the beginning of the sentence, gaining distinct force by their own position, and subject, predicate, and object follow with added emphasis at the end. In every case the main part of a simple sentence—subject, verb, object, supplement—or the principal clause of a complex sentence, has been reserved till the end by means of a placing of subordinate clauses and phrases so careful and so forceful that it arouses expectation and gives emphasis to what is to come.

c. In some cases all that has gone before is summed up at the end by the use of “these things,” “all this,” or some other such expression, and so emphasis is given to the main thought of the sentence; *e.g.*—

“And the mill with its booming, the great chestnut-tree under which they played at houses,—their own little river, the Ripple, where the banks seemed like home, and Tom was always seeing the water-rats, while Maggie gathered the purple plumy tops of the reeds, which she forgot and dropped afterwards; above all, the great Floss, along which they wandered with a sense of

travel, to see the rushing spring tide, the awful Eagle, come up like a hungry monster, or to see the Great Ash, which had wailed and groaned like a man, — these things would always be just the same to them."

GEORGE ELIOT, *The Mill on the Floss*.

(For further study of the periodic sentence, refer to Lesson XIV.)

III. Emphasis may be secured by other means than position (suspense) and summary, — for example, by parallel structure. An illustration of this is found in the forcefulness of the so-called "balanced" construction, where the parts of a sentence are parallel both in thought and form. Study, for example, the following sentences; observe the parallelism in the italicised phrases and clauses, and note how this parallelism emphasises the thought.

EXAMPLES.

"*To have the impulse for seeking the truth is much rarer than most people think; to have the gift for finding it is, I need not say, very rare indeed.*"

ARNOLD, *Essay on Joubert*.

"His style is *copious without selection, forcible without neatness.*"

Lives of the English Poets, Pope.

"But *his knowledge was too multifarious to be always exact, and his pursuits too eager to be always cautious.*"

Ibid.

"*The boy had found out the mechanism of a windmill; the man explained to his fellow-men the mechanism of the universe.*" HAWTHORNE, *Biographical Stories, Sir Isaac Newton*.

These passages show balanced sentences of the most exact type. Often, however, the balance is found not in

such exact parallelism in wording, but in a general parallelism in the structure of the clauses, their length, and rhythm; *e.g.* —

“A man of such exalted superiority, so little moderation, would naturally have all his delinquencies observed and aggravated; those who could not deny that he was excellent, would rejoice to find that he was not perfect.”

Lives of the English Poets, Pope.

“While he was alive, she placed her whole joy in the flowering of this gifted nature; when he was dead, she had no other thought than to make the world know him as she knew him.”

Essay on Eugénie de Guérin.

LESSON XIII.

THE VALUE OF DIFFERENT KINDS OF SENTENCES.

As has been said, a sentence should be both clear and strong, and the value of any sentence will depend largely upon the amount of clearness and strength that it possesses. But the value of any special kind of sentence, of the periodic as opposed to the balanced sentence, for example, will depend not only upon the degree in which each is strong and clear, but also upon certain qualities belonging to each kind, which make one more suited than another to the treatment of certain subjects. To show the peculiar qualities belonging to each kind of sentence, and their value, is the purpose of the following lessons.

THE LOOSE SENTENCE.

The sentence most in use in the English language, both in everyday conversation and in literature, is the loose

Sentence. Here words fall into their most natural order, and the sentence may come to a close at any one of several points before the end is reached and yet make complete sense. Study, for instance, the following sentences taken from a letter:—

“But before all else, observe carefully and often the wonderful structure of plants, || those lovely children of the earth and sky. Ponder them with childlike mind, || for children marvel at the phenomena of nature, || while grown people often think themselves too wise to wonder, || and yet they know little more than children. But the thoughtful student recognises the truth of the child’s feeling, || and with his knowledge of nature his wonder does but grow more and more.”¹

A glance will show that the sentences in the above passage may stop at any one of the points marked and yet make complete sense. These are, then, loose sentences.

The danger in the use of the loose sentence lies in the fact that many ideas not properly belonging with the main thought of the sentence may be added one after another, weakly connected by “and” or “but”; that is, the principles both of unity and of emphasis may be disregarded, and the sentence lack clearness and force. Examine carefully these passages taken from some early English prose writers:—

“Then young Tobias went forth *and* an hound followed him, *and* the first mansion that they made was by the river of Tigris, *and* Tobias went out for to wash his feet,

¹ Extract from a letter written by Alexander Braun to Louis Agassiz. *Louis Agassiz: His Life and Correspondence*, Elizabeth Cary Agassiz.

and there came a great fish to devour him, whom Tobias fearing cried out with a great voice: Lord, he cometh on me, and the angel said to him: Take him by the fin and draw him to thee."

*The Golden Legend, or Lives of the Saints,
as Englished by William Caxton.*

Piscator. "The question is rather whether you be capable of learning it? For angling is somewhat like poetry, men are to be born so: *I mean* with inclinations to it, though both may be heightened by discourse and practice; *but* he that hopes to be a good angler must not only bring an inquiring, searching, observant wit, *but* he must bring a large measure of hope and patience, and a love and a propensity to the art itself; *but* having once got and practised it, then doubt not but angling will prove to be so pleasant that it will prove to be, like virtue, a reward to itself."

The Compleat Angler.

Venator. "Sir, mine is a mixture of both, a little business, more pleasure; *for* I intend this day to do all my business, *and* then bestow another day or two in hunting the otter, *which* a friend, that I go to meet, tells me is much pleasanter than any other chase whatsoever; *howsoever* I mean to try it; *for* to-morrow morning we shall meet a pack of otter dogs of noble Mr. Sadler's upon Amwell hill, *who* will be there so early that they intend to prevent the sunrising."

Ibid.

It is plain that all these sentences are weak, rambling in thought and in wording. The first two are made weak by the addition of clause after clause joined by "and," "but," "I mean"; yet neither is wholly lacking in unity. The third is not only weak but confused as well, because of the number of subordinate ideas introduced which

have no necessary connection with the main idea. One point more may be noticed here; these sentences have the informality that suits a conversational rather than a literary style.

One caution, then, must be kept in mind in using the loose sentence: it is necessary to guard against too great length, against lack of unity, against lack of emphasis. If the principles of unity and emphasis are kept in mind, this type of sentence may be made clear and strong, as it has been in the hands of many English prose writers.

EXERCISE.

Study the following passages, pointing out the loose sentences, showing that each has one main idea to which all others are properly subordinated, that each gives sufficient emphasis to that main idea, and makes use of no weak connectives.

1. "I care not to be carried with the tide that smoothly bears human life to eternity; and reluct at the inevitable course of destiny. I am in love with this green earth; the face of town and country; the unspeakable rural solitudes, and the sweet security of streets. I would set up my tabernacle here. I am content to stand still at the age to which I am arrived; I, and my friends: to be no younger, no richer, no handsomer. I do not want to be weaned by age; or drop, like mellow fruit, as they say, into the grave. Any alteration, on this earth of mine, in diet or in lodging, puzzles and discomposes me. My household-gods plant a terrible fixed foot, and are not rooted up without blood. They do not willingly seek *Lavinian shores*."

Essays of Elia, *New Year's Eve*.

2. "Yesterday it rained with but little intermission, but I was zealous of news. Graham and I got into the saddle about one o'clock and off down to town. In town, there was nothing but rumours going; in the night drums had been beat, the men had run to arms on Mulinuu from as far as Vaiala, and the alarm proved false. There were no signs of any gathering in Apia proper, and the Secretary of State had no news to give. I believed him, too, for we are brither Scots."

STEVENSON, *Vailima Letters*.

3. "And to-day it came — warmth, sunlight, and a strong, hearty living wind among the trees. I found myself a new being. My father and I went off a long walk, through a country most beautifully wooded and various, under a range of hills. You should have seen one place where the wood suddenly fell away in front of us down a long, steep hill between a double row of trees, with one small fair-haired child framed in shadow in the foreground; and when we got to the foot there was the little kirk and kirkyard of Irongray, among broken fields and woods by the side of the bright, rapid river."

STEVENSON, *Letter from Dumfries*.

4. "It is a magnificent glimmering moonlight night, with a wild, great west wind abroad, flapping above one like an immense banner, and every now and again swooping furiously against my windows. The wind is too strong perhaps, and the trees are certainly too leafless for much of that wide rustle that we both remember; there is only a sharp, angry, sibilant hiss, like breath drawn with the strength of the elements through shut teeth."

STEVENSON, *Letter from Edinburgh*.

5. "The Swiss prisoners, remnants of the Tenth of August, 'clasped each other spasmodically, and hung back; gray veterans crying: "Mercy, messieurs; ah, mercy!" But there was no mercy. Suddenly, however, one of those men steps forward. He had on a blue frockcoat; he seemed about thirty, his stature was above common, his look noble and martial. "I go first," said he, "since it must be so; adieu!" Then dashing his hat sharply behind him: "Which way?" cried he to the Brigands: "Show it me, then." They open the folding gate; he is announced to the multitude. He stands a moment motionless; then plunges forth among the pikes, and dies of a thousand wounds.'"

CARLYLE, *The French Revolution*.

Every sentence in the above passages is clear, every sentence sufficiently strong for the thought expressed, and some, especially those in the last two selections, from Stevenson and Carlyle, are sharply, vividly strong. As in the passages quoted before from early prose writers there was noticeable a certain informality, so in these selections from later writers the same quality is to be seen, here subdued and controlled. There is something familiar in Lamb's confidences about his own thoughts and feelings, in Stevenson's narrative of his morning ride, in his little pictures of the scenes about him, even in Carlyle's vivid description of the Swiss prisoner. There is nothing stiff in the loose sentence; it is flexible, made long or short, slow or rapid in a moment: so Lamb can use it in his reflections, Stevenson in his letters, Carlyle in his sharp, vivid description. And in general it is suited to these things: informal narrative and description.

LESSON XIV.

THE VALUE OF DIFFERENT KINDS OF SENTENCES

(Continued).

THE PERIODIC SENTENCE.

The Periodic Sentence has already been defined as one in which the main idea is kept until the end; *i.e.* the sense is suspended and it is impossible for the sentence to come to a close and yet make complete sense before the end is reached. It is, of course, the exact opposite of the Loose Sentence. Review Lesson XII., I., II.

Two advantages belong to the periodic sentence: the principle of Unity is likely to be regarded in working up to a final important thought; the principle of Emphasis must be regarded in placing the main idea at the end; that is, this type of sentence tends to be both clear and strong. Care must be taken, however, not to lose sight of the end, and not to make the suspense too long.

EXERCISE.

In the following selections from English prose writers, point out the periodic sentences, stating the main thought of each, and explaining by what means that main idea is kept until the end and emphasised.

1. "Of the talents which ordinarily raise men to eminence as writers, Boswell had absolutely none. There is not in all his books a single remark of his own on literature, politics, religion, or society, which is not either commonplace or absurd. His dissertations on hereditary gentility, on the slave trade, and on the entailing of landed estates, may serve as examples. To

say that these passages are sophistical would be to pay them an extravagant compliment. They have no pretence to argument, or even to meaning. He has reported innumerable observations made by himself in the course of conversation. Of these observations we do not remember one which is above the intellectual capacity of a boy of fifteen. . . . Logic, eloquence, wit, taste, all those things which are generally considered as making a book valuable, were utterly wanting to him. He had, indeed, a quick observation and a retentive memory. These qualities, if he had been a man of sense and virtue, would scarcely of themselves have sufficed to make him conspicuous; but because he was a dunce, a parasite, and a coxcomb, they have made him immortal."

MACAULAY, *Essay on Samuel Johnson.*

2. "It is remarkable . . . that the persons who formerly trumpeted forth the most loudly the violent resolutions of assemblies; the universal insurrections; the seizing and burning the stamped papers; the forcing stamp officers to resign their commissions under the gallows; the rifling and pulling down of the houses of magistrates; and the expulsion from their country of all who dared to write or speak a single word in defence of the powers of parliament; these very trumpeters are now the men that represent the whole as a mere trifle; and choose to date all the disturbances from the repeal of the Stamp Act which put an end to them."

BURKE, *Speech on American Taxation.*

3. "Thus in perfect health of life and fire of heart, not wanting to be anything but the boy I was, not wanting to have anything more than I had; knowing of sorrow only just so much as to make life serious to me, not

enough to slacken in the least its sinews; and with so much of science mixed with feeling as to make the sight of the Alps not only the revelation of the beauty of the earth, but the opening of the first page of its volume,— I went down that evening from the garden-terrace of Schaffhausen*¹ with my destiny fixed in all of it that was to be sacred and useful. To that terrace, and the shore of the Lake of Geneva, my heart and faith return to this day, in every impulse that is yet nobly alive in them, and every thought that has in it help or peace.”

Præterita.

4. “But the hollow sound of the countless ranks of surfy breakers, rolling mile after mile in ceaseless following, every one of them with the apparent anger and threatening of a fate which is assured death unless fled from,— the sound of this approach, over quicksands, and into inextricable gulfs of mountain bog, this, heard far out at sea, or heard far inland, through the peace of secure night or stormless day, is still an eternal voice,*¹ with the harmony in it of a mighty law, and the gloom of a mortal warning.”

Ibid.

5. “There is no event in modern history, or, perhaps it may be said more broadly, none in all history, from its earliest records, less generally known, or more striking to the imagination, than the flight eastwards of a principal Tartar nation across the boundless steppes of Asia in the latter half of the last century. The *terminus a quo* of this flight, and the *terminus ad quem* are equally magnificent — the mightiest of Christian thrones being the one, the

¹ Notice that, strictly speaking, this sentence may stop at the starred word, but what follows is so closely connected in structure with what precedes, that the sentence may be called a periodic sentence.

mightiest of pagan the other; and the grandeur of these two terminal objects is harmoniously supported by the romantic circumstances of the flight. In the abruptness of its commencement and the fierce velocity of its execution, we read an expression of the wild, barbaric character of the agents. In the unity of purpose connecting this myriad of wills, and in the blind but unerring aim at a mark so remote, there is something which recalls to the mind those almighty instincts that propel the migrations of the swallow or the life-withering marches of the locust. Then, again, in the gloomy vengeance of Russia and her vast artillery, which hang upon the rear and the skirts of the fugitive vassals, we are reminded of Miltonic images¹ — such, for instance, as that of the solitary band pursuing through desert spaces and through ancient chaos a rebellious host, and overtaking with volleying thunders those who believed themselves already within the security of darkness and of distance.”

DE QUINCEY, *The Flight of a Tartar Tribe*.

It will be seen from the above passages that the periodic sentence is both clear and strong when properly constructed. One can hardly fail to see, also, that the informality and familiarity so marked in the illustrations of the loose sentence are not the predominant qualities of these passages made up largely of periodic sentences. Ruskin speaks of himself in a less confidential manner than Lamb; Burke and Macaulay write formally of serious subjects in their essays; Ruskin's descriptions of

¹ Notice that this is a loose sentence, but that the structure in parts is markedly periodic. In this way a loose sentence is sometimes made to have a periodic effect. Both De Quincey and Ruskin frequently use sentences of this type.

nature have an almost solemn note, quite unlike the light tone of Stevenson's sketches; and De Quincey's dramatic characterisation of the flight of the Tartar Tribe has a slow dignity, quite different from the rapidity of Carlyle's description of the Swiss prisoner. These differences are due in part, at least, to the different kinds of sentences used, and from them we may learn some of the qualities which belong to the periodic as distinguished from the loose sentence. It is less flexible than the loose sentence, more formal and more dignified. Hence it is that while the loose sentence is suited to informal narrative and description, to conversation, and to letters, the periodic sentence in general fits those subjects which demand more formal and dignified treatment, a more literary style.

LESSON XV.

THE VALUE OF DIFFERENT KINDS OF SENTENCES

(Continued).

THE BALANCED SENTENCE.

The Balanced Sentence, already defined as one whose parts are parallel in thought and form, is perhaps more clear and forcible than either of the two just discussed; the likeness or contrast in thought brought out by the like form of the parts cannot but point the meaning clearly, forcibly. Review Lesson XII., III.

EXERCISE.

In the following passages from English prose point out the balanced sentences, showing what thought is emphasised by the balance, and by what parallelism in form this balance is secured.

1. "The first creature of God, in the works of the days, was the light of the sense; the last was the light of reason; and His Sabbath work ever since is the illumination of His Spirit. First He breathed light upon the face of the matter, or chaos, then He breathed light into the face of man, and still He breathed and inspired light into the face of His chosen. The poet that beautified the sect that was otherwise inferior to the rest, saith yet excellently well: 'It is a pleasure to stand upon the shore and to see ships tossed upon the sea; a pleasure to stand in the window of a castle and to see a battle and the adventures thereof below; but no pleasure is comparable to the standing upon the vantage ground of truth (a hill not to be commanded, and where the air is always clear and serene), and to see the errors, and wanderings, and mists, and tempests, in the vale below.' So always that the prospect be with pity, and not with swelling or pride. Certainly it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth."

BACON, *Of Truth*.

2. "For indeed the fact is there are idle poor and idle rich, and there are busy poor and busy rich. Many a beggar is as lazy as if he had ten thousand a year; and many a man of larger fortune is busier than his errand boy, and never would think of stopping in the street to play marbles. . . . There is a working class—strong and happy—among both rich and poor; there is an idle class—weak, wicked, and miserable—among both rich and poor. And the worst of the misunderstandings arising between the two orders come of the unlucky fact that the wise of one class habitually contemplate the *foolish* of the other. If the busy rich people watched

and rebuked the idle rich people, all would be right; and if the busy poor people watched and rebuked the idle poor people, all would be right. But each class has a tendency to look for the faults of the other. A hard-working man of property is particularly offended by an idle beggar; and an orderly, but poor, workman is naturally intolerant of the licentious luxury of the rich. And what is severe judgment in the minds of the just men of either class, becomes fierce enmity in the unjust — but among the unjust only. None but the dissolute among the poor look upon the rich as their natural enemies, or desire to pillage their houses and divide their property. None but the dissolute among the rich speak in opprobrious terms of the vices and follies of the poor."

The Crown of Wild Olive.

3. "The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden observes the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller."

Lives of the English Poets, Pope.

4. "I have likened Joubert to Coleridge, and indeed the points of resemblance between the two men are numerous. Both of them great and celebrated talkers, Joubert attracting pilgrims to his upper chamber in the Rue St. Honoré as Coleridge attracted them to Mr. Gilman's at Highgate; both of them desultory and incomplete writers, — here they had an outward likeness

with one another. Both of them passionately devoted to reading in a class of books and thinking on a class of subjects out of the beaten line of the reading and thought of their day; both of them ardent students and critics of old literature, poetry, and the metaphysics of religion, . . . here they had an inward and real likeness with one another. But that in which the essence of their likeness consisted is this, that they both had from nature an ardent impulse for seeking the genuine truth on all matters they thought about, and the gift for finding it and for recognising it when it was found."

Essay on Joubert.

5. "There is a sort of dead-alive, hackneyed people about, who are scarcely conscious of living except in the exercise of some conventional occupation. . . . They have been to school and college, but all the time they had their eye on the medal; they have gone about in the world and mixed with clever people, but all the time they were thinking of their own affairs. As if a man's soul were not too small to begin with, they have dwarfed and narrowed theirs by a life of all work and no play; until here they are at forty, with a listless attention, a mind vacant of all material of amusement, and not one thought to rub against another while they wait for the train."

Virginibus Puerisque, An Apology for Idlers.

In all the above selections the use of the balanced construction gives to the passage a certain argumentative force. It is used by Arnold and Johnson to develop by comparison, or contrast, or repetition, the special points to be made in an analysis of character or of style. It is used by Bacon, Ruskin, Arnold, and Stevenson in devel-

oping the argument in favour of some special thought which they wish to affirm and prove. In every case it gives to the discussion in hand a clearness, a force, a dignity, that neither the loose nor the periodic sentence alone could give. The balanced sentence is, in a word, especially suited to subjects demanding clear, logical analysis and argument. But care must be taken in using it to give to the balance as much flexibility as possible.

LESSON XVI.

EXERCISE.

Study the following selections, and having decided with regard to each sentence of what type it is an example, consider with regard to each passage whether its construction is in general loose, periodic, or balanced.

1. "Reader, would'st thou know what true peace and quiet mean; would'st thou find a refuge from the noises and clamours of the multitude; would'st thou enjoy at once solitude and society; would'st thou possess the depth of thy own spirit in stillness, without being shut out from the consolatory faces of thy species; would'st thou be alone, and yet accompanied; solitary, yet not desolate, singular, yet not without some to keep thee in countenance; a unit in aggregate; a simple in composite: come with me into a Quakers' meeting."

Essays of Elia, A Quakers' Meeting.

2. "Great torrents always seem angry, and great rivers too often sullen; but there is no anger, no disdain, in the Rhone. It seemed as if the mountain stream was in mere bliss at recovering itself again out of the lake-sleep, and raced because it rejoiced in racing, fain yet to

return and stay. There were pieces of wave that danced all day as if Perdita were looking on to learn; there were little streams that skipped like lambs and leaped like chamois; there were pools that shook the sunshine all through them, and were rippled in layers of overlaid ripples, like crystal sand; there were currents that twisted the light into golden braids, and inlaid the threads with turquoise enamel; there were strips of stream that had certainly above the lake been mill-streams, and were looking busily for mills to turn again; there were shoots of stream that had once shot fearfully into the air, and now sprang up again laughing that they had fallen only a foot or two;—and in the midst of all the gay glittering and eddied lingering, the noble bearing by of the midmost depth, so mighty, yet so terrorless and harmless, with its swallows skimming instead of petrels, and the dear old decrepit town as safe in the embracing sweep of it as if it were set in a brooch of sapphire.”

Præterita.

3. “I visited various parts of my own country; and had I been merely a lover of fine scenery, I should have felt little desire to seek elsewhere its gratification, for in no country have the charms of nature been more prodigally lavished. Her mighty lakes, like oceans of liquid silver; her mountains with their bright aerial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; her broad deep rivers, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine;—no, never need


an American look beyond his own country for the sublime and beautiful of natural scenery. But Europe held forth the charms of storied and poetical association. There were to be seen the masterpieces of art, the refinements of highly cultivated society, the quaint peculiarities of ancient and local custom. My native country was full of youthful promise: Europe was rich in the accumulated treasures of age."

The Sketch-Book, The Author's Account of Himself.

4. "Then . . . from these six capital sources: of descent; of form of government; of religion in the northern provinces; of manners in the southern; of education; of the remoteness of situation from the first mover of government; from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth; a spirit that unhappily meeting with an exercise of power in England which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us."

Speech on Conciliation with America.

5. "We will try to make some small piece of English ground beautiful, peaceful, and fruitful. We will have no steam-engines upon it, and no railroads; we will have no untended or unthought-of creatures on it; none wretched, but the sick; none idle, but the dead. We will have no liberty upon it; but instant obedience to known law, and appointed persons; no equality upon it, but recognition of every betterness that we can find, and reprobation of every worseness." *Fors Clavigera.*

6. "Do you read Ruskin's 'Fors Clavigera,' which he cheerily tells me gets itself reprinted in America? 

you don't, do, I advise you. There is nothing going on among us as notable to me as those fierce lightning-bolts Ruskin is copiously and desperately pouring into the black world of anarchy all around him. No other man in England that I meet has in him the divine rage against iniquity, falsity, and baseness that Ruskin has, and that every man ought to have. Unhappily, he is not a strong man; one might say a weak man rather; and has not the least prudence of management; though, if he can hold out for another fifteen years or so, he may produce, even in this way, a great effect. God grant it, say I."

CARLYLE, *Letter to Emerson*.

7. "That it should be left to me to begin such a work, with only one man in England—Thomas Carlyle—to whom I can look for steady guidance, is alike wonderful and sorrowful to me; but as the thing is so, I can only do what seems to me necessary, none else coming forward to do it. For my own part, I entirely hate the whole business: I dislike having either power or responsibility; am ashamed to ask for money, and plagued in spending it. I don't want to talk, nor to write, nor to advise or direct anybody. I am far more provoked at being thought foolish by foolish people, than pleased at being thought sensible by sensible people; and the average proportion of the numbers of each is not to my advantage. If I could find any one able to carry on the plan instead of me, I never should trouble myself about it more; and even now, it is only with extreme effort and chastisement of my indolence that I go on: but, unless I am struck with palsy, I do not seriously doubt my perseverance, until I find somebody able to take up the matter in the *same mind*, and with a better heart."

Fors Clavigera.

LESSON XVII.

EXERCISE (*Continued*).

1. "I had, however, still better teaching than theirs. . . . Walter Scott and Pope's Homer were reading of my own election, but my mother forced me, by steady daily toil, to learn long chapters of the Bible by heart; as well as to read it every syllable through, aloud, hard names and all, from Genesis to the Apocalypse, about once a year; and to that discipline — patient, accurate, and resolute — I owe, not only a knowledge of the book, which I find occasionally serviceable, but much of my general powers of taking pains, and the best part of my taste in literature. . . . Once knowing the 32d of Deuteronomy, the 119th Psalm, the 15th of I. Corinthians, the Sermon on the Mount, and most of the Apocalypse, every syllable by heart, and having always a way of thinking with myself what words meant, it was not possible for me, even in the foolishhest times of youth, to write entirely superficial or formal English." *Præterita.*

2. "Prose could not satisfy this ardent soul, and he made poetry. Latin was too learned for this simple, popular nature, and he composed in his mother tongue, in Italian. The beginnings of the mundane poetry of the Italians are in Sicily, at the Court of Kings; the beginnings of their religious poetry are in Umbria, with St. Francis. His are the humble upper waters of a mighty stream; at the beginning of the thirteenth century it is St. Francis, at the end, Dante."

Essay on Pagan and Mediæval Religious Sentiment.

3. "Now the poetry of Theocritus's hymn is poetry treating the world according to the demand of the senses; the poetry of St. Francis's hymn is poetry treating the world according to the demand of the heart and imagination. The first takes the world by its outward, sensible side; the second, by its inward, symbolical side. The first admits as much of the world as is pleasure-giving; the second admits the whole world, rough and smooth, painful and pleasure-giving, all alike, but all transfigured by the power of a spiritual emotion, all brought under a law of supersensual love, having its seat in the soul. It can thus even say: 'Praised be my Lord for *our sister, the death* of the body.'"

Essay on Pagan and Mediæval Religious Sentiment.

4. "The *Old Year* being dead, and the *New Year* coming of age, which he does, by Calendar Law, as soon as the breath is out of the old gentleman's body, nothing would serve the young spark but he must give a dinner upon the occasion, to which all the *Days* in the year were invited. The *Festivals*, whom he deputed as his stewards, were mightily taken with the notion. They had been engaged, time out of mind, they said, in providing mirth and good cheer for mortals below; and it was time they should have a taste of their own bounty. It was stiffly debated among them, whether the *Fasts* should be admitted. Some said the appearance of such lean, starved guests, with their mortified faces, would pervert the ends of the meeting. But the objection was overruled by *Christmas Day*. . . . The *Vigils* were requested to come with their lanterns, to light the gentlefolks home at night."

Essays of Elia, Rejoicings upon the New Year's Coming of Age.

5. "Through the next hour, during which the gentle morning breeze had a little freshened, the dusty vapour had developed itself far and wide into the appearance of huge aerial draperies, hanging in mighty volumes from the sky to the earth; and at particular points, where the eddies of the breeze acted upon the pendulous skirts of these aerial curtains, rents were perceived, sometimes taking the form of regular arches, portals, and windows, through which began dimly to gleam the heads of camels 'indorsed' with human beings, and at intervals the moving of men and horses in tumultuous array, and then through other openings, or vistas, at far distant points, the flashing of polished arms. But sometimes, as the wind slackened or died away, all those openings, of whatever form, in the cloudy pall, would slowly close, and for a time the whole pageant was shut up from view; although the growing din, the clamours, the shrieks and groans ascending from infuriated myriads, reported, in a language not to be misunderstood, what was going on behind the cloudy screen."

The Flight of a Tartar Tribe.

6. "These columns stand upon the very margin of the Steppes, and they bear a short but emphatic inscription to the following effect:—

'By the will of God,
Here upon the brink of these deserts,
Which from this point begin and stretch away,
Pathless, treeless, waterless,
For thousands of miles, and along the margins of many
mighty nations
Rested from their labours and from great afflictions,
Under the shadow of the Chinese Wall,

And by the favour of Kien Long, God's Lieutenant upon
 Earth,
 The ancient Children of the Wilderness, — the Torgote
 Tartars, —
 Flying before the wrath of the Grecian czar;
 Wandering sheep who had strayed away from the
 Celestial Empire in the year 1616,
 But are now mercifully gathered again, after infinite
 sorrow,
 Into the fold of their forgiving shepherd.
 Hallowed be the spot forever,
 and
 Hallowed be the day — September 8, 1771!
 Amen.' ”

The Flight of a Tartar Tribe.

7. “Not in war, not in wealth, not in tyranny, was there any happiness to be found for them — only in kindly peace, fruitful and free. The wreath was to be of *wild olive*, mark you: — the tree that grows carelessly, tufting the rock with no vivid bloom, no verdure of branch; only with soft snow of blossom and scarcely fulfilled fruit, mixed with gray leaf and thorn-set stem; no fastening of diadem for you but with such sharp embroidery! But this, such as it is, you may win while yet you live; type of gray honour and sweet rest. Free-heartedness, and graciousness, and undisturbed trust, and requited love, and the sight of the peace of others, and the ministry to their pain; — these, and the blue sky above you, and the sweet waters and flowers of the earth beneath; and mysteries and presences, innumerable, of living things — these may yet be your riches; untormenting and divine; nor, it may be, without promise of *that which is to come.*”

Crown of Wild Olive.

LESSON XVIII.

The quotations studied in the preceding lessons show plainly that the Loose, the Periodic, the Balanced Sentence has each its special fitness for the treatment of certain kinds of subjects. They show, too, that the construction of a given passage may be said to be in general loose, periodic, or balanced; but this does not mean that every sentence in the passage is of one type. Matthew Arnold and Dr. Johnson make frequent use of the balanced sentence and their style may be said to be in general balanced; so De Quincey and Ruskin may be said to have a periodic style, and Carlyle and Lamb a loose style: but every one of these men makes use of all three types of sentence. The preponderance of the one type gives its tone to the style, the presence of the others gives ease and variety.

EXERCISE.

Study the subject matter of the following sentences and combine them as seems most suitable into loose, periodic, or balanced sentences.

PARADIGM.

<p>The main town stands still on its height of pebble-gravel. The upper terraces still look across to the open southern country. This country rises in steady slope of garden. It rises in steady slope of orchard,</p>	<p>"The main town stands still on its height of pebble-gravel . . . and still the upper terraces look across to the open southern country, rising in steady slope of garden, orchard, and vineyard,—sprinkled with</p>
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and of vineyard. It is sprinkled with pretty farm-houses and bits of chateau. It is sprinkled with them as a seashore is sprinkled with shells. It rises always steeper and steeper till the air gets rosy in the distance. Then the air gets blue. Then the great walnut-trees have become dots. And the farmsteads have become minikin. They seem as if they were the fairy-finest of models. They look like the kind of models made to be packed in a box. Then the Salève cliff leaps up into the air. It leaps two thousand feet. It leaps above vineyard and farmstead, above wood and field.

pretty farmhouses and bits of chateau, like a seashore with shells; rising always steeper and steeper, till the air gets rosy in the distance, then blue, and the great walnut-trees have become dots, and the farmsteads minikin, as if they were the fairy-finest of models, made to be packed in a box; and then, instant, — above vineyard, above farmstead, above field and wood, leaps up the Salève cliff, two thousand feet into the air."

Præterita.

1. I hope I have had my share in giving quiet to private property and private conscience. I hope I have had this share in some measure. Perhaps by my vote I have aided in securing to families the best possession, peace. I may have joined in reconciling kings to their subjects and subjects to their kings. Perhaps I have assisted to loosen the foreign holdings of the citizen. Perhaps I have taught him to look for his protection to *the laws* of his country, and for his comfort to the good-

will of his countrymen. Thus I may have taken my part with the best of men in the best of their actions. If that is true I can shut the book. I might wish to read a page or two more, but this is enough for my measure. I have not lived in vain.

[The original is one sentence.]

2. Assuredly I never to this day pass a lattice-windowed cottage without wishing to be its cottager. I never yet saw the castle which I envied to its lord. In the course of these many worshipful pilgrimages I gathered curiously extensive knowledge both of art and natural scenery. It was afterwards infinitely useful to me. It is evident in retrospect that my own character and affections were little altered by them. The personal feeling and native instinct of me had been fastened, irrevocably, long before. It had been fastened to things modest, humble, and pure in peace. This happened under the low red roofs of Croydon, and by the cress-set rivulets. The sun danced and minnows darted in them. It was above the springs of Wandel.

[The original is one sentence.]

3. It needs a miracle of genius in England like Shakespeare's to produce balance of mind. It needs a miracle of intellectual delicacy like Dr. Newman's to produce urbanity of style. The want of balance of mind and urbanity of style is very prevalent all round us. It is doubtless to be found very much in ourselves, in each of us. As human nature is constituted every one can see it clearest in his contemporaries. We should consider it there above all. They and we are exposed to the same influences. It is most worth considering in the best of

one's contemporaries. Then one most feels the harm it does. One sees what they would be without it.

[The original consists of four sentences.]

4. There are the famous men of genius in literature, there are the Homers, there are the Dantes, there are the Shakespeares. We need not speak of them. Their praise is forever and ever. There are the famous men of ability in literature, too. Their praise is in their own generation. What makes this difference? The work of the one order of men is at bottom a criticism of life. The work of the other order of men is that too. The end and aim of all literature is nothing but that. That is the truth if we consider it attentively. The men of genius pass a criticism upon human life, and it is permanently acceptable to mankind. The men of ability pass a criticism upon human life. It is transitorily acceptable.

[The original consists of five sentences.]

LESSON XIX.

EXERCISE (*Continued*).

1. We stand now on the river's bank. It may well be called the Concord. It may well be called the river of peace and quietness. It is certainly the most unexcitable and sluggish stream that ever loitered imperceptibly towards its eternity — the sea. . . . The torpor of its movement allows it nowhere a bright, pebbly shore. It does not allow it so much as a narrow strip of glistening sand in any part of its course. It slumbers between *broad prairies*. It kisses the long meadow grass. It

bathes the overhanging boughs of elder bushes and willows or the roots of elms and ash trees and clumps of maples. In the light of a calm and golden sunset it becomes lovely. Its beauty is beyond expression. It is the more lovely for its quietude. This so well accords with the hour. There even the wind, after blustering all day long, usually hushes itself to rest. Each tree and rock, and every blade of grass, is distinctly imaged. It may be unsightly in reality. It assumes ideal beauty in the reflection. The minutest things of earth are pictured equally without effort. So is the broad aspect of the firmament. They are pictured with the same felicity of success. All the sky glows downward at our feet. The rich clouds float through the unruffled bosom of the stream. They float like heavenly thoughts through a peaceful heart. We will not, then, malign our river as gross and impure. It can glorify itself with an adequate picture of the heaven that broods above it. Perhaps we may remember its tawny hue and the muddiness of its bed. Let it be a symbol that the earthliest human soul has an infinite spiritual capacity. It may contain the better world within its depths.

[The original consists of eight sentences.]

2. The power of French literature is in its prose writers. The power of English literature is in its poets. Nay, many of the celebrated French poets depend wholly for their fame upon the qualities of intelligence which they exhibit. These qualities are the distinctive support of prose. Many of the celebrated English prose writers depend wholly for their fame upon the qualities of genius and imagination which they exhibit. These qualities are

the distinctive support of poetry. The qualities of genius are less transferable, however, than the qualities of intelligence. I have said this before. Less can be immediately learned and appropriated from their product. They are less direct and stringent intellectual agencies. They may be, however, more beautiful and divine. Shakespeare and our great Elizabethan group were certainly more gifted writers than Corneille and his group. But what was the sequel to this great literature, which we may call this literature of genius? It stretched from Marlowe to Milton. What did it lead up to in English literature? It led to our provincial and second-rate literature of the eighteenth century. What, on the other hand, was the sequel to the literature of the French great century? What was the sequel to this literature of intelligence? We may call it such by comparison with our Elizabethan literature. What did it lead up to? It led to the French literature of the eighteenth century. This is one of the most powerful and pervasive intellectual agencies that have ever existed. It was the greatest European force of the eighteenth century.

[The original consists of eight sentences.]

3. At the beginning of the thirteenth century there was born not merely a prince, but a man. This man was to be the most worthy representative and the most devoted slave of that religious and moral passion which had inspired the crusades. At this time the enterprises which were still called the crusades were becoming more and more degenerate in character and potency. He was born in France. He was born on the 25th of April, 1215. *Louis IX.* was born to the purple. He was a powerful

king. He was a valiant warrior. He was a splendid knight. He was an object of reverence to all those who at a distance observed his life. He was an object of affection to all those who approached. He was neither biassed nor intoxicated by any such human glories and delights. Neither in his thoughts nor in his conduct did they ever occupy the foremost place. He wished to be, and was indeed, a Christian. He was a true Christian. He was guided and governed by the idea and the resolve of defending the Christian faith and fulfilling the Christian law. He wished to be this before all and above all.

[The original consists of three sentences.]

LESSON XX.

PARALLELING.

Parallel the passages referred to below; *i.e.* choose some subject other than that of the original which may be appropriately treated in the same way, and in a new passage follow the construction of the original as far as it is possible to do so without becoming artificial.

PARADIGM.

Original Passage.

Parallel.

<p>“At first sight it seems strange that out of the immense stir of the French Revolution and its age should not have come a crop of works of genius equal to that which came</p>	<p>On first thought, it seems strange that from the revolt against the power of Julius Cæsar there should not have resulted a change in the system of government as fundamental as that</p>
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out of the stir of the great productive time of Greece, or out of the Renaissance, with its powerful episode, the Reformation. But the truth is that the stir of the French Revolution took a character which essentially distinguished it from such movements as these. These were, in the main, movements in which the human spirit looked for its satisfaction in study and in the increased play of its own activity. The French Revolution took a political, practical character."

ARNOLD, *Essay on The Function of Criticism at the Present Time.*

which resulted from the French Revolution, or from the English Civil War, with its dramatic termination in the execution of Charles the First. But the fact is, that the conspiracy against Cæsar had an origin which wholly distinguished it from such movements as these. These were, in the main, national movements, in which a whole people gave expression to its love of liberty. The revolt against Cæsar was instigated by the jealousy of a few rivals.

MODELS TO BE PARALLELED.

1. "The man whose thoughts Mr. Long has thus faithfully reproduced is perhaps the most beautiful figure in history. He is one of those consoling and hope-inspiring marks which stand forever to remind our weak and easily-discouraged race how high human goodness and perseverance have once been carried, and may be carried again. The interest of mankind is peculiarly attracted by examples of signal goodness in high places, for that testimony to the worth of goodness is the most striking which is borne by those who had at their command the kingdoms of the

world and the glory of them. Marcus Aurelius was the ruler of the grandest of empires; and he was one of the best of men."

Essay on Marcus Aurelius.

Subjects: Alfred the Great, Louis IX. of France.

2. Passage from *Essay on Pagan and Mediæval Religious Sentiment*, Lesson VIII., IV.

Subjects: George Washington, Napoleon Bonaparte, Abraham Lincoln.

3. Passage from *Sesame and Lilies*, Lesson XII., II.

Subjects: Impression made by a comparison of the schools of your grandparents' day with the schools of to-day; Impression made by a comparison of the stage setting of Shakespeare's time with the stage setting of the present.

4. Passage from *Essay on Joubert*, Lesson XV. 4.

Subjects: Alexander the Great and Napoleon Bonaparte; Rosalind and Portia.

APPENDIX I.

PASSAGES TO BE PUNCTUATED.

1. During our walk we stepped into Christs Hospital and turned to the page on its record book where together we read this entry October 9 1782 Charles Lamb aged seven years son of John Lamb Scrivener and Elizabeth his wife

2. Whoever wishes to get a good look at Landor will not seek for it alone in John Forsters interesting life of the old man but will turn to Dickenss Bleak House for side glances at the great author In that vivid story Dickens has made his friend Landor sit for the portrait of Lawrence Boythorn The very laugh that made the whole house vibrate the roundness and fulness of voice the fury of superlatives all are given in Dickenss best manner and no one who has ever seen Landor for half an hour could possibly mistake Boythorn for anybody else

3. Here is a letter bearing date Thursday night November 25 1852 in which he refers to his own writings and copies a charming song

Your letter announcing the arrival of the little preface reached me last night I shall look out for the book in about three weeks hence as you tell me they are all

printed You Americans are a rapid race When I thought you were in Scotland lo you had touched the soil of Boston and when you were unpacking my poor MS tumbling it out of your great trunk behold it is arranged — it is in the printers hands — it is printed — published — it is — ah would I could add Sold That after all is the grand triumph in Boston as well as London

4. Well since it is not sold yet let us be generous and give a few copies away Indeed such is my weakness that I would sometimes rather give than sell

5. You speak of London as a delightful place I dont know how it may be in the white-bait season but at present it is foggy rainy cold dull

6. To the south an expanse of sea varied by reflection of white Alpine cloud and delicate lines of most pure blue the low sun sending its line of light from the horizon the surges dashing far below against rocks of black marble and lines of foam drifting back with the current into the open sea

7. The qualities which are his defects in more serious productions become merits in his correspondence or rather they cease to be defects

8. Can such delights be in the street
And open fields and we not see t
Come we ll abroad and lets obey
The proclamation made for May
And sin no more as we have done by staying
But my Corinna come lets go a Maying

9. Fair Daffodils we weep to see
You haste away so soon

As yet the early rising Sun
 Has not attained his noon
 Stay stay
 Until the hasting day
 Has run
 But to the even-song
 And having prayd together we

Will go with you along HERRICK To Daffodils

10. O yellow flowers that Herrick sung
 O yellow flowers that danced and swung
 In Wordsworths verse and now to me
 Unworthy from this 'pleasant lea'
 Laugh back unchanged and ever young
 Ah what a text to us oerstrung
 Oerwrought oerreaching hoarse of lung
 You teach by that immortal glee
 O yellow flowers AUSTIN DOBSON To Daffodils
11. Warble O bugle and trumpet blare
 Flags flutter out upon turrets and towers
 Flames on the windy headland flare
 Utter your jubilee steeple and spire
 Clash ye bells in the merry March air
 Flash ye cities in rivers of fire
 Rush to the roof sudden rocket and higher
 Melt into stars for the lands desire
12. Through the silver mist
 Of the blossom spray
 Trill the orioles list
 To their joyous lay
 What in all the world in all the world they say
 Is half so sweet so sweet is half so sweet as May

13. The father was steel and the mother was stone
They lifted the latch and they bade him begone
But loud on the morrow their wail and their cry
He had laughed on the lass with his bonny black eye
And she fled to the forest to hear a love-tale
And the youth it was told by was Allen-a-Dale

14. Here we were called to dinner and Sir Roger ended
the discourse of this gentleman by telling me as we followed the servant that this his ancestor was a brave man and narrowly escaped being killed in the civil wars for said he he was sent out of the field upon a private message the day before the battle of Worcester

15. In its ideal whole the poem represents the new love of chivalry of classical learning the delight in mystic theories of love and religion in allegorical schemes in splendid spectacles and pageants in wild adventure the love of England the hatred of Spain the strange worship of the Queen even Spensers own new love It takes up and uses the popular legends of fairies dwarfs and giants all the machinery of the Italian epics and mingles them up with the wild scenery of Ireland and the savages and wonders of the New World. . . . And Spenser adds to all his own sacred love of love his own preëminent sense of the loveliness of loveliness walking through the whole of this woven world of faerie

With the moons beauty and the moons soft face

16. It has never ceased to make poets and it will live as he said in his dedication to the queen with the eternitie of her fame.

17. And all the Gods and all the Heroes came
And stood round Balder on the bloody floor

Weeping and wailing and Valhalla rang
Up to its golden roof with sobs and cries
And on the table stood the untasted meats
And in the horns and gold-rimmed sculls the wine
And now would night have falln and found them yet
Wailing but otherwise was Odins will
And thus the father of the ages spake
Enough of tears ye Gods enough of wail
Not to lament in was Valhalla made
If any here might weep for Balders death
I most might weep his father such a son
I lose to-day so bright so loved a god

18. But hush the upland hath a sudden loss
Of quiet Look adown the dusk hillside
A troop of Oxford hunters going home
As in old days jovial and talking ride
From hunting with the Berkshire hounds they come
Quick let me fly and cross
Into yon farther field Tis done and see
Backd by the sunset which doth glorify
The orange and pale violet evening sky
Bare on its lonely ridge the Tree the Tree

19. But she
Did more and underwent and overcame
The woman of a thousand summers back
Godiva wife to that grim earl who ruled
In Coventry for when he laid a tax
Upon his town and all the mothers brought
Their children clamoring If we pay we starve
She sought her lord and found him where he strode
About the hall among his dogs alone

His beard a foot before him and his hair
A yard behind She told him of their tears
And prayd him If they pay this tax they starve

20. *Leofric* How What is it

Godiva I would not in the first hurry of your wrath
appeal to you my loving Lord in behalf of these unhappy
men who have offended you

Leofric Unhappy is that all

Godiva Unhappy they must surely be to have of-
fended you so grievously What a soft air breathes over
us how quiet and serene and still an evening how calm
are the heavens and the earth Shall none enjoy them
not even we my *Leofric* The sun is ready to set let it
never set O *Leofric* on your anger These are not my
words they are better than mine Should they lose their
virtue from my unworthiness in uttering them

Leofric *Godiva* wouldst thou plead to me for rebels

Godiva They have then drawn the sword against you
Indeed I knew it not

Leofric They have omitted to send me my dues
established by my ancestors well knowing of our nup-
tials and of the charges and festivities they require
and that in a season of such scarcity my own lands are
insufficient

Godiva If they were starving as they said they were

Leofric Must I starve too Is it not enough to lese
my vassals

Godiva Enough O God too much too much may you
never lose them Give them life peace comfort content-
ment There are those among them who kissed me in
my infancy and who blessed me at the baptismal font

Leofric Leofric the first old man I meet I shall think is one of those and I shall think on the blessing he gave me and ah me on the blessing I bring back to him My heart will bleed will burst and he will weep at it he will weep poor soul for the wife of a cruel lord who denounces vengeance on him who carries death into his family

21. The Eddas and Sagas have come to us from Iceland The following extract from Carlyles lecture on Heroes and Hero Worship gives an animated account of the region where the strange stories we have been reading have their origin Let the reader contrast it for a moment with Greece the parent of classical mythology

In that strange land Iceland burst up the geologists say by fire from the bottom of the sea a wild land of barrenness and lava swallowed many months of every year in black tempests yet with a wild gleaming beauty in summer-time towering up there stern and grim in the North Ocean with its snow yokuls mountains roaring geysers boiling springs sulphur pools and horrid volcanic chasms like the waste chaotic battle-field of Frost and Fire where of all places we least looked for literature or written memorials the record of these things was written down On the seaboard of this wild land is a rim of grassy country where cattle can subsist and men by means of them and of what the sea yields and it seems they were poetic men these men who had deep thoughts in them and uttered musically their thoughts Much would be lost had Iceland not burst up from the sea not been discovered by the Northmen

22. Ruskin has said somewhere that his three great masters have been Tintoret Carlyle and Turner When

John Ruskin the son of John Ruskin was born in 1819 Titian had been dead over two hundred years Carlyle beginning life was living in Edinburgh where he was supporting himself by literature and by articles in Dr Brewsters Encyclopædia Turner was a man of forty-four already well advanced in life he had published his *Liber Studiorum* painted many noble pictures he had built his house in Queen Anne Street and was then starting for Italy It was a dull unromantic time in the history of England a time reaching beyond the fifty years radius of our recent jubilee Men weary of war were resting and counting its cost the poor were suffering the rich were bankrupt the old King was dying Princess Charlotte was dead the Regent was absorbed in his schemes and selfish ends corn was at starvation prices mobs were breaking out in discontent and riot and yet no less than in more propitious hours were the divine sparks falling from heaven—upon children at their play upon infants in their cradles who were to grow up with hearts kindled by that sacred flame which repeated from generation to generation keeps the world alive

See a disenchanted nation
Spring like day from desolation
To Truth its state is dedicate
And Freedom leads it forth

So wrote Shelley at that time looking his last at the Bay of Naples and completing the first act of his *Prometheus* while Browning and Tennyson were children at play in their fathers gardens

23. Of the cause of this emotion he seems rather *doubtful* leaving us to attribute it partly to the Kings

condescension in gratifying his childish loyalty partly to the feeling that as the Prime Ministers son it was incumbent on him to be more concerned than his school-fellows while the spectators it is hinted placed it to the credit of a third and not less cogent cause the probability of that Ministers downfall Of this however as he says he could not have had the slightest conception His tutor at Eton was Henry Bland eldest son of the master of the school I remember says Walpole writing later to his relative and schoolfellow Conway when I was at Eton and Mr Bland had set me an extraordinary task I used sometimes to pique myself upon not getting it because it was not immediately my school business What learn more than I was absolutely forced to learn

24. Byron calls him The blind old man of Scios rocky isle and a well-known epigram alluding to the uncertainty of the fact of his birthplace says

Seven cities contend for Homer dead

Through which the living Homer begged his bread

An older version is

Seven cities warred for Homer being dead

Who living had no roof to shroud his head

These lines are by Thomas Heywood the others are ascribed to Thomas Seward

25. Among Mrs Hemanss poems is one written for an Eisteddfod or meeting of Welsh bards held in London May 22 1822

26. The death of the King of England has everywhere caused the greatest sensation . . . Cousin Victoria is said to have shown astonishing self-possession She undertakes a heavy responsibility especially at the present

moment when parties are so excited and all rest their hopes on her These words are an extract from a letter written on July 4th 1837 by the late Prince Albert the Prince Consort of so many happy years

27. Recent criticism has cast much doubt on the authorship of the injured frescoes in the Chapel of the Bargello Florence which were formerly attributed to Giotto Here is the celebrated portrait of Dante walking in Paradise so often reproduced

28. Until 1503 Michael Angelo is known exclusively as a sculptor but in this year he received the commission to enter the lists as a painter with Leonardo da Vinci (see account given under that master p 49) The cartoon made at that time brought him so much fame that soon after he was summoned by the order of Pope Julius II to execute the great series of frescoes on the vaulted ceiling of the Sistine Chapel of the Vatican at Rome

29. Within that period he wrote the *Paradise Lost* *Paradise Regained* and *Samson Agonistes* Milton says Emerson was the stair or high table-land to let down the English genius from the summits of Shakespeare.

30. But indeed I have a dream at times that is not all a dream I seem to myself to wander in a ghostly street — E W I think the postal district — close below the fools cap of St Pauls and yet within easy hearing of the echo of the Abbey bridge

31. And there rises to the mind this sentence *Die Gestalt dieser Welt vergeht und ich möchte mich nur mit dem beschäftigen was bleibende Verhältnisse sind* The fashion of this world passeth away and I would *fain occupy myself only with the abiding*

32. The trees were interwoven wild
And spread their boughs enough about
To keep both sheep and shepherd out
But not a happy child

33. May beetles hummed the bees murmured the birds
sang each in his own way the air was filled with the
sounds of song and gladness

34. I myself fortunately once happened to ask her
some question concerning *As You Like It* which had been
Mrs Sartoriss favourite play Suddenly as if by a mir-
acle the little room seemed transformed there were the
actors no not even actors there stood the Duke there
was Orlando in the life and spirit One spoke and then
another Rosalind pleading the stern Duke unrelenting
Then somehow we were carried to the forest with its
depths and its delightful company It all lasted but a
few moments and there was Mrs Kemble again sitting
in her chair in her usual corner and yet I cannot to this
day realise that the whole beautiful mirage did not sweep
through the little room with colour and light and motion
and the rustling of trees and the glittering of embroid-
ered draperies

35. But far oftener he wore what has come to be the
typical costume of the Roumanian gipsy in Transylvania
—the blue Austrian infantry tights ragged after long
service at first hand and a blue jacket with silver clasps
perhaps a tall black sheepskin hat perhaps a straw hat.

36. In Tuscany when we had gone to the vintage the
peasants pressed the wines inside dark gloomy cellars in
Provence the land of 'sunburnt mirth' the grapes were

crushed by steam in brand-new buildings with all the latest modern improvements It was only in Transylvania that we found the peasants dancing in the old glad free fashion of classic days out in the sunshine to the sound of music We threw ourselves under the shade of a near tree to watch But a woman rose from where she was dining and bade the gipsies sit down near her Then she brought them plates piled high with bread and grapes and seeing us fasting when all the world was feasting filled other plates with her bread and grapes and carried them to us We refused them at first we had been eating grapes all morning we gave for reason But you must not go away and say that from the Roumanian woman you have taken nothing was her answer and she placed the plates between us on the grass.

37. After meeting the real gipsy I felt that I never could be content until I had gone to the real gipsy-land to Hungary where

Free is the bird in the air
And the fish where the river flows
Free is the deer in the forest
And the gipsy wherever he goes
Hurrah
And the gipsy wherever he goes

38. When she was about eleven or twelve her great epic of the battle of Marathon was written in four books and her proud father had it printed Papa was bent upon spoiling me she writes Her cousin remembers a certain ode the little girl recited to her father on his birthday as he listened shading his eyes the young cousin was wondering why the tears came falling along his cheek It

seems right to add on this same authority that their common grandmother who used to stay at the house did not approve of these readings and said she had far rather see Elizabeths hemming more carefully finished off than hear of all this Greek

39. I hear the birthdays noisy bliss
 My sisters woodland glee
 My fathers praise I did not miss
 When stooping down he cared to kiss
 The poet at his knee

40. Is it not something O Heavens is it not all There lies the Heroic Promised Land under that Heavens light my brethren bloom the Happy Isles there O there thither will we

There dwells the great Achilles whom we knew
 there dwell all Heroes and will dwell thither all ye heroic minded The Heavens Loadstar once clearly in our eye how will each true man stand truly to his work in the ship how with undying hope will all things be fronted all be conquered

41. Mores most famous work the Utopia 1516 was written in Latin but was translated afterwards in 1551 by Ralph Robinson

42. And when the roses say to Spring
 Your reign is oer when breezes bring
 The scent of spray that lovers weave
 In country lanes
 The redbreast still is heard to fling
 His music forth. C H LÜDERS The Redbreast

43. The shady walks the flowery borders the cool bowers the plashing waterfalls the rippling stream the

singing birds the sunshine and the breeze all seemed to say Stay

44. I am and my father was before me a violent Tory of the old school Walter Scotts school that is to say and Homers says Ruskin in the first lines of *Præterita*

45. With the Comédie Française they were better pleased although Walpole strange to say unlike Goldsmith ten years later was not able to commend the performance of Molières *L'Avare*

46. All great song from the first day when human lips contrived syllables has been sincere song With deliberate didactic purpose the tragedians with pure and native passage the lyrists fitted their perfect words to their dearest faiths *Operosa parvus carmina fingo* I little thing that I am weave my laborious song

47. We all knew that bright and noble figure the friend of Spenser the lover of Stella the last of the old knights the poet the critic and the Christian who wounded to the death gave up the cup of water to a dying soldier

48. The first two of his great poems *The Lay of the Last Minstrel* and *Marmion* are the re-animation of Border legends

49. To Alfred Tennyson in poetry illustrious and consummate in friendship noble and sincere

50. Already in Henry VIII's time and Edward VI's time ancient authors had been made English and before 1579 Vergil Ovid Cicero Demosthenes and many Greek and Latin plays were translated Among the rest Phaers Vergil 1562 Arthur Goldings Ovids *Metam* 1565 and George Turbervilles *Hist Epist of Ovid* 1567 are and *especially the first remarkable*

APPENDIX II.

SENTENCES TO BE CORRECTED.

1. She was not won by his title but because she loved him.

2. He only remembered her as she had seemed to him after he had drunk from the mystic waters.

3. Roland knew that this must be the king as soon as he saw him, for there was no man so kingly or who bore himself with such a lordly kind of a grace.

4. He told me that the question raised in this epistle was a fabrication of Lamb to puzzle his young correspondent, and the coolness between him and Robinson referred to was, he said, a fiction also invented by him to carry out his mystification.

5. The ground was covered with diamonds and pearls like the meadows are covered with grass.

6. He was affectionate and gentle, and that is as rare a quality in animals as those who call themselves human beings.

7. He rode by the side of the Duke like he was accustomed to, carrying his shield and the heavier parts of his armour, and he did not think of his own comfort like a trusty knight, but of the duke's who as I say he served.

8. Her manners were by no means so elegant, but they were much more prepossessing than her sister.

9. Not only was the hostess sure to be the most brilliant of her guests, but that exquisite courtesy toward all, which even renders a stranger free from awkwardness who is unwonted to London drawing-rooms, and that constraint that is inseparable from a first appearance, she habitually practised.

10. Mrs. Browning's "Aurora Leigh" is more successful than any book of the season, in which I confess I could wish some things altered, but it is by far the finest poem ever written by a woman a hundred times over as it is.

11. We have no other poet since Tennyson, except Robert Lytton only whom you know calls himself Owen Meredith.

12. The story was about their wandering together because Geraint thought he could test Enid, and now he felt he had proved it, and his begging her forgiveness, and she sweetly granted it in the end.

13. I wish that I had have made more notes about my contemporaries when younger.

14. He says he is glad that Browning is bringing his little boy to live in England because every one learns things that they never forget afterward in their youth, and so then (as he thinks) the English should live in England especially.

15. On a sensitive mind like hers was such a poem could not help but produce its full effect, and no girl would be unmoved by the music of such words that had a *temperament* like her.

16. Talking of the ocean with him one day it revealed this curious fact, that he had rarely been upon the water though he was the author of a sea-song that is as stirring and popular if not more so than any in the language almost, because he had a great fear of being made sick by it, and I think he told me that he would never even have dared to have crossed the Channel and never saw Paris.

17. If I was at leisure and could complete something begun two or three years ago and in which I have written a chapter or two I would reckon on more sure success but I will probably never complete the thing.

18. I saw him once kneeling in a church, and I only saw him once again.

19. To the modern student who has only heard of Sydney Smith as a jester, I recommend the two following passages, being examples of the most wise thought to be found in English literature because it is the most noble, and of language the most impressive because it is the most steel-true. English literature of the living, that is, as distinguished from the classic school.

20. Between these three plans there is neither a moment's hesitation or a reason for any discussion; I know which I think the better one and any way I am determined to decide like he has and follow the first.

21. At such moments it would not have been difficult to have fancied him brooding over his wrongs or that he was plotting revenge.

22. What will I do? I do hope I will please her! But I must, for I know I will understand her, and I see we will accomplish a great deal of work together.

23. If I was confined to a corner of a garret all my life like a spider is, if I had my thoughts about me, the world should be just as large to me.

24. I would have done better had I have called on him.

25. I believe I translate as correctly or even better than any in my class.

26. He determined that this work would be perfect in all respects, even though he would do nothing else in his life.

27. I never felt quite the same towards any one as I do towards you. Your life has been so different, and you know so much more than me of its graver side. You are such a wise little thing, yet you do not preach nor flatter. I know a lot of what they say to me is flattery, but I can't help but like it. Still I'm the sort of a girl that people like.

28. His singleness of purpose, resolution, and elevated piety without his knowledge endowed him with perennial youth.

29. There is not one of my readers who agree with him rather than I.

30. I have a nephew, who is a very fine youth and out of employment, because the establishment with which he was connected suddenly is broken up and so he wants employment, so if you could introduce him into any employment through your influence in the city I would feel quite as much obliged or even more than I already do for many favours to you. I hate to ask this favour which I *should not ask* if it was for myself, and pray believe that

I will not cease to love and respect you if it is not in your power to do so.

31. It was openly announced that hostilities must cease, having signed a treaty by which he agreed with the morning that the place was to be yielded to the enemy, the garrison to retain their arms, colours, and baggage, and their honour consequently according to military opinion.

32. For near half an hour not a syllable was uttered or a look scarcely cast aside, the ordinary succession to every scene of violence being a grave and meditative silence amongst those beings who were so impetuous yet also restraining themselves so much.

33. He would have liked to have spoken but he could not help but feel he would do more if he was silent.

34. He exclaimed aloud that he expected him and he was at hand, and he left the cavern then precipitately, and they were alone.

35. An emotion very nearly resembling fear but which he was fain to believe was admiration drove a deep-laid scheme from his recollection of communicating some information to them, and this was important.

36. A blue butterfly could not get out of a little hollow where the grasses were rougher and grew longer, and fluttered there and could not guide himself between the grass tops entangled with his own wings, which fluttered and carried him back again.

37. The footpath or my strength was never long enough nor sufficient to endure until the wind was weary when I was walking.

38. Away he flew with a call like a young bird does that has just tumbled out of its nest following the curves of the stream.

39. His colour is not black nor brown but he is a rusty undecided brown, something the colour of a starling at a distance, and flies in a straight line and yet clumsily, like a young starling does.

40. Neither pedlers or gipsies would carry such articles as books unless there were a demand for them, and the growth of the disposition to read is thereby demonstrated by their carrying them.

41. If a little book containing a description of the electric railway, intelligible, and which was not technical, was offered in the village it would be certain that it would be sold.

42. Each traveller could only call on a certain number of cottages and country-houses per day comparatively a small number, for they are often at long distances from each other, and they might possibly find the garden-gate locked and the people in the fields, so at the best they only would have sold a few dozen books.

43. And now there is a little brown bird against the sky which is not to be distinguished from the many little brown birds which are known to be about.

44. He got up into the willow from the hedge somehow, without having been seen to have climbed or flown, and he scolds and twitters and chirps and sinks like a stone does all at once into the hedge, and out of sight like a stone into a pond.

45. All these superstitions had been very much countenanced by the squire, whom I found, though not so himself, was very fond of having others believe them.

46. When two such as you and me meet, of the two you should rejoice to see my peaceable demeanour, and I ought to be glad to see your strength and that you are able to protect me in it.

47. There are few among us, whom, — I can be forgiven perhaps for adding, — will not sympathise as much with Mr. Ruskin when he breaks his theories as in his keeping to them.

48. And neither of the four were able to recognise the stranger.

49. It is a glorious church, and which is far more beautiful though not so large as the marble cathedral of Florence.

50. Now the remarkable point is that the original wears an exceedingly pleasant countenance to the world's eyes, showing that he is benevolent, open-hearted, sunny and good-humoured, and distinguished by other praiseworthy qualities of that cast.

51. Is there nothing dark nor sinister in the man's face, or could you not have conceived him to have been guilty of some sort of a great crime?

52. Of all the other Lake poets Wordsworth is the greatest name.

53. It was not either so remarkable for great height or quantity of water as for the beautiful surroundings which made the spot as interesting if not more than any in the neighbourhood.

54. Diego de Silva Velasquez, that famous name greater than any in the School of Madrid, is beyond question the greatest painter in Spanish art.

55. Not caring for frescoes and since they preferred instead to cover the walls and ceilings of their immense halls with oil paintings, many of these were furnished to the Venetians by Tintoretto, who attempted both to follow the Florentine and Venetian schools, to draw, that is to say, like Michael Angelo did, and to colour like Titian.

56. His imitation of Giotto was very close though never equally as great as an artist.

57. The knight raised his lance and Prince John placed a coronet of green satin upon its point, which had around its edge a circlet made of gold and of which the upper edge was relieved by arrow points placed interchangeably with hearts like the strawberry leaves and balls are upon a ducal crown.

58. Indeed the greater number of Giotto's pupils was always behind the best qualities of their master's art.

59. It is very queer, but not the less true, that people are generally quite as vain or even more so of their deficiencies than their available gifts.

60. Advancing a few yards, and passing under the bridge which he had viewed with so much terror, the path ascended rapidly from the edge of the brook, the glen widening into a sylvan amphitheatre and which was waving with both birch, young oaks, and hazels, with here and there a scattered yew tree.

61. A savage was concealed among the topmost leaves which scantily concealed the gnarled and stunted limbs, and by the trunk of a ragged oak growing on the right bank of the river nearly opposite to their position, and which had inclined so far forward seeking the freedom of the open space that its upper branches overhung that arm of the stream which flowed nearest to its own shore, and was partly exposed as though looking down upon them to ascertain the effect produced by his treacherous aim.

62. As he pressed along with a sabre in his hand like a leader, and as he invited them to bring on Spratt, there seemed a better reason for following him than that they should do anything else; for a man acts as a sort of flag to draw the foolish units of a mob together and bind them, when he has a definite will and his personality is energetic. So Felix had dared to count on this sort of an influence over men, whose mental state merely was a medley of appetites and confused impressions, whom he hurried along with words of invitation and telling them to hold up Spratt and not drag him, and those, who were behind him followed him with a growing belief that he had some design that was worth knowing while the others in front were partly urged along by the same notion and partly by the sense that there was a motive in those behind them, not knowing what the motive was.

63. Just below them lay the village, small and scattered, beyond a stubble field, in which a few gleaners were hardly seen amid its trees with bent forms, while the curls of its blue smoke ascended steadily on this September morn that was calm, against a great belt of

distant beechwood, and the stubble field was a feast of shade and tint, of apricots and golds shot with the subtlest purples and browns, and the flame of the wild cherry leaf and the deeper crimson of the haws making every hedge a wonder, while the apples gleamed in the cottage garden, and a cloudless sky pouring down on field and hedge and on the village which was made up of a medley of tiled roofs that was half hidden, and sharp gables and jutting dormers.

64. I have little to recommend my opinions but long observation and much impartiality, and these come from one who has not been a tool of power nor a flatterer of greatness, and he does not wish to belie the tenor of his life in his last acts,—for almost the whole of my life has been a struggle for the liberty of others, and in my breast there has never been kindled any anger nor vehemence but by what I considered as tyranny,—from one desiring but little honours, distinctions, and emoluments, and who expects them not at all.

65. There was a determined rush past Hobb's Lane and not down it, and Felix was carried along too and did not know whether to wish the contrary, for if he was once on the road out of the town and where there were openings into fields and with the wide park at hand, it would have been easy for him to have liberated himself from the crowd. At first the better part seemed to him to do this, and that he should get back to the town as fast as he could, hoping to find the military and getting a detachment to come and save the Manor; but the course of the mob had been sufficiently seen he reflected, *and that there were plenty of people on Park St. to carry the information faster than him.*

66. It is said when Spenser died after lingering in this world in poverty and neglect, in the street in which he dwelt after his house in Ireland was burned, in Westminster, and his child having been killed by the rebels, he was carried to the grave in state, while his sorrowing brother-poets came and stood round about his grave, and each of whom flung in an ode to his memory in turn, together with the pens with which they had written it; and the present Dean of Westminster, quoting this story, added that probably Shakespeare had stood by the grave with the rest of these ones, and how his own pen could then be lying in dust in the vault of the old abbey still.

67. There is something very striking to the imagination in the story, for one pictures to themselves the gathering of those men of the Elizabethan Age, noble and dignified, and whose thoughts were so strong and gentle and fierce and tender at once, and their dress so elaborate and stately; and perhaps one may imagine to themselves the men who only stood round Robert Browning's grave the other day, in years to come, the friends, who loved him, the writers, who have written their last tribute to this great and generous poet.

68. I must have underrated *Snow-Bound* in every way years ago because I was surprised at the warmth of its reception when it was published, and it did not interest one like me not long escaped from bounds and to whom the poetry of action was then all in all; but I can see my mistake now, and that it was a purely subjective one, and I do justice to *Snow-Bound* as a model of its class; for this pastoral gives an ideal reproduction of the inner life of an old-fashioned American rustic home once and

for all; a home which no land has furnished the adequate type of, far above a peasant home in refinement and potentialities, and not one but equally as simple, frugal, and devout.

69. The sun had now gotten much higher and it cast long bars of gold across that white ocean through all the gaps of the hills, and an eagle, or some great bird of the mountain, came wheeling over the pine-tops, that were nearer, and hung as if to look abroad on that unwonted desolation poised and something sideways spying for the eyries of her comrades, with terror perhaps.

70. The squire said he did not merely like the old custom, because it was stately and pleasing in itself, but it was because it used to be observed at the college, where he was educated, at Oxford, and so the old song brought to mind the time when he was young and gamesome and he heard it chanted, and that he saw once more the noble old college hall and his fellow students in their black gowns loitering about.

71. The second knight said that he had loved her before the other loved her, for he had not known whether she was a woman or a goddess, whereas he had known at once that she was a human being, and that he had told him his love because he was his cousin and was bound to help him.

72. Again lifting your eyes, gleaming opposite, the white village and its abbey on the hillside may be seen, not indeed the walls of the home of these princes and *princesses*, but the abbey built on their foundations by *the present* owners, still beautiful.

73. Look carefully in the thoughts of all and give them freedom like you give yourself.

74. America's greatest men who were her Washingtons, Hamiltons, and Madisons, would have been rejoiced to have found a substitute for security for national dignity and greatness, which is an ideal commanding popular reverence that they knew was indispensable but they comprehended that that security was not to be obtained because they well understood that aristocratic institutions are not possible in all times and places, and perceived well that there was no room for these in their Republic.

75. But my business is only to state veracities and necessities, of both of which I look neither that the one will be accepted, or hope for the nearness of the other one.



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